

DRAMATIC MIRROR

OF MOTION PICTURES AND THEATRE



WHAT ABOUT YOUR THEATER THIS SUMMER?—IV

Adolph Zukor presents
MARGUERITE CLARK
 in "Prunella"
A Paramount Picture



By GRANVILLE BARKER and LAURENCE HOUSMAN
 Scenario by CHARLES MAIGNE
 Directed by MAURICE TOURNEUR

"PRUNELLA" is a charming story of a dear little girl who, entranced by the glamour of the stage, runs away with a strolling player.

It is one of those whole-souled photoplays that your people will talk about over the breakfast table next morning and that will stick in their memory and conversation—a prestige builder.

Aside from the drawing power of Marguerite Clark, there has been added the magnificent direction of Maurice Tourneur, which is, in itself, a powerful attractive force.

When will you show "Prunella"?



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR, President
 1501 Broadway, New York



BEAUTIFUL, CHARMING, PETITE, ALTOGETHER DELIGHTFUL

MARION DAVIES

IN



"CECILIA OF THE PINK ROSES"

A comprehensive film interpretation of the popular novel, with an all star cast, directed by Julius Steger. Replete with "punch" and "pep" and artistic beauty.

Released in June

by the

MARION DAVIES FILM CO., 311 LONGACRE BLDG., N.Y.C.



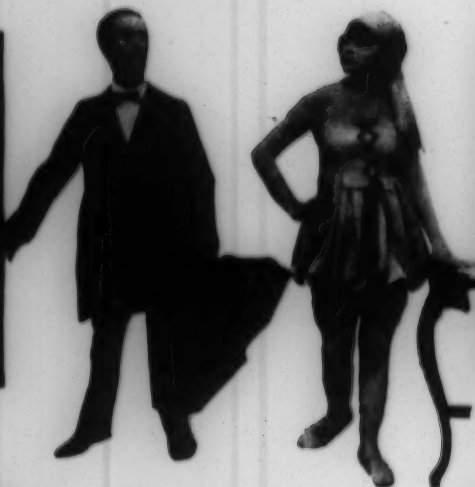
Middle class life in Moscow enjoys an occasional laugh—even now. A scene from "The Busy Inn" (Pathe-Russian Art)



Mrs. Nazimova in "Toys of Fate" (Metro) dons old lace, but not lavender, to become a pensive and inquisitive bride



Norma Talmadge in "De Luxe Annie" (Select) tries to recall her past as a happy young mother



Quite defiant of the wicked eye. The eye belongs to Ben Turpin, the defiance and-er-curses to Mary Thurman. The scene is from "A Bedroom Blunder" (Paramount-Sennett)



Harold Lockwood in "Lend Me Your Name" (Yorke-Metro) is startled out of his reverie—as by right he should be



United they stand in "A Soul for Sale" (Jewel), happy in the glow of youthful love. Dorothy Phillips is the laughing heroine



Elizabeth Risdon in "The Hypocrites" (Sterling) finds the most familiar refuge of all screen heroines



Roy Stewart in "Haves of the Border" (Triangle) laughs at the locksmith



When Henry B. Walthall meets his Mexican enemy in "With Hoops of Steel" (Paralta)

WHAT ABOUT YOUR THEATER THIS SUMMER? IV

Few Changes Need Be Made for Showing Pictures—Cost is Small—Proper Location of Booth and Screen—Decorative Effects

CONVERTING the average theater building to motion pictures is a matter of little trouble and comparatively small cost.

The projection booth should be placed in the back top end of the balcony and if possible suspended from the ceiling construction under the gallery. With a booth thus suspended there is generally no loss of seats. If the space between the balcony and gallery is not sufficient to permit projecting the picture without interception by people in the balcony, the booth can be placed at the back top end of the gallery. It is much better, however, to project the picture from the balcony, even at the cost of a few seats, as the screen image is many times badly distorted by the wide angle of throw necessary from the gallery.

This is the fourth in the series of articles showing the legitimate manager what he can do to make his Summer season profitable—and how to do it. The fifth article will be printed in next week's MIRROR

either side and above the screen, as is done in many permanent picture theaters in the larger cities. This is particularly desirable if it is intended to have musical or vaudeville acts between the pic-

tures, as it affords a pleasing background during these intervals. These decorative effects involve no structural changes. On the contrary most stages are of ample size to install special landscape or architectural effects around the screen.

...

IN New York the Rivoli, Rialto and Strand Theaters are splendid examples of houses, the stages of which are utilized for decorative effects. The appeal to the eye of the stage appointments in these houses is so effective that the presentation of a photoplay has a distinctive advantage at the outset. The legitimate manager, indeed, is fortunate in being able to exhibit motion pictures on a screen which has a stage for a background. The stage forms a setting which enhances the attractiveness of a screen picture just as a frame gives an added value to a photograph or painting.

It is advisable, therefore, to keep in mind the potential value of the stage from the standpoint of decoration.

As for the location of the orchestra, that question may be left to the discretion of the manager. Some exhibitors place their musicians on the stage in the form of a semi-circle with the conductor facing the screen, whereas others believe in following tradition and keeping the orchestra in the regular pit.

...

THUS, bearing in mind the small amount of expense and trouble involved, the dramatic house manager would do well to consider carefully the showing of motion pictures during the Summer months.

Under the growing stress of the war the American people are demanding more and more entertainment. But theatrical entertainment cannot be supplied in the Summer. On the other hand, motion pictures can be exhibited the whole year round.

By showing photoplays in the Summer season managers may avoid the loss attendant on a closed house.

THE dimensions of the booth need not be more than 7 to 8 feet in height, 6 to 7 feet in width, and about 12 feet in length, and the construction, although the law requires it to be fireproof, can be of a light character. Metal lath plastered solid $2\frac{1}{2}$ inches thick with Portland cement plaster is best for the enclosing walls.

The screen should be placed on the stage, hung from above. It can easily be removed—if a drop is not used—either by sliding to one side as with ordinary scenery, or it can be made in the form of a roller shade and readily rolled up.

The necessary feed wires for supplying the machines and other equipment are easily installed. The feed wires carried into every theater building are of ample capacity to take care of all requirements, especially where the usual scenic lighting for regular theatrical purposes is dispensed with.

...

AISLES, exits and outside courts required in using a theater for the showing of pictures would in most cases need no attention other than for handling the outgoing and incoming audiences between shows. Any legitimate theater conforming to the building laws is equally satisfactory and adequate for picture purposes.

Where a theater is to be used largely for motion pictures various decorative features can be added on

DRAMATIC MIRROR

OF MOTION PICTURES
AND THE STAGE

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THE MIRROR

LOUIS R. REID, Managing Editor

Canada's Tax on Imported Films a Boon to Dominion's Motion Picture Industry

IN imposing a tax of 5 cents a foot on imported films the Canadian Parliament has given an impetus to the motion picture industry in the Dominion while simultaneously establishing a setback to those producers in this country who have found a profitable field in Canada.

How serious this setback will prove cannot be determined until it is learned through what channels the tax will be paid. At present it is reported that the exchanges which take the films into Canada will be assessed, but the exchanges, it is understood, will pass the tax along to the exhibitor, who in turn will add it to the price of admission.

With the realization, however, that the greatest possibilities for the production of photoplays exist in the United States, that the players for the most part will not care to disassociate themselves from American companies and the opportunity to be in constant touch with New York, the center of the amusement world in the Western Hemisphere, and that this country offers a vastly wider market, the competition of Canada is not likely to be important.

There has been frequent criticism in Montreal of American pictures over what has been termed a "distorted perspective of things relating to Canada and Great Britain." If this criticism is merited then there is in the establishment of a motion picture industry in the Dominion an effective means for educational and propaganda work.

As for photoplays designed solely for entertainment, Canada, we are certain, will continue to rely chiefly upon its sister to the south, as does Great Britain.

Where the Players Roam Around Among the Audience Instead of Speaking from the Stage

FIRMIN GERMIER recently scored a success with a revival of "The Merchant of Venice" at the Theatre Antoine in Paris. He presented his players in a way that would be considered an innovation in this country.

Here is the GERMIER idea: No footlights were to be seen. The orchestra was placed in the gallery out of the range of vision. The actors were not on the stage. They spoke their lines in the auditorium as they roamed around among the spectators.

It is Manager GERMIER's idea that this plan brings the actors and the audience closer together. It certainly does. But there are times when the players and the audience are better off if they are not in too close proximity. Distance often lends enchantment—even in the theaters.

The Actors and Authors' Theater—A New Venture that Is Worthy of Impartial Trial

THE ACTORS AND AUTHORS' THEATER of this city is a venture which will be watched with more than usual interest. An outline of the plans was printed in last week's MIRROR. The enterprise gave its first performance at the Fulton Theater last Monday afternoon.

The project has not been inaptly termed a clearing house for both actors and playwrights. It is co-operative, which means, if we may be permitted the use of a homely phrase, that everybody in the organization is on a common level. The plays to be produced will be such as have not been seen on Broadway. This does not mean that the plays have been rejected by the combination which has been giving the public what is known as Broadway successes.

The chief point, however, is that the new venture will in no wise be dependent upon the managers who have had a sort of monopoly on productions.

All of the details of the plan have not been definitely worked out, but one of the plans is for two performances simultaneously, one at night, another, which will be experimental, at a matinee.

While this venture has never been tried before in this country, it will not, we are assured, meet with any opposition from the older forces mentioned. THE MIRROR has no hesitation in offering its assistance and best wishes to the Actors and Authors' Theater.

Photoplay Adapted from Famous Novel and Containing Cast of Noted Actors is Shown but One Night in New York

RECENTLY a photoplay bearing the title of "Masks and Faces," which was an adaptation of the story of Peg Woffington as narrated in Charles Reade's famous novel, slipped quietly into town and as quietly departed. The cast of this picture contained many of the most noted players in England, including

Sir Johnston Forbes-Robertson, Irene Vanbrugh, Gladys Cooper, Sir John Hare, Dion Boucicault, Dennis Neilson Terry, and Lillah McCarthy.

In addition, to make the cast even more pretentious, George Bernard Shaw, Sir James Barrie and Sir Arthur Wing Pinero appeared in the prologue.

Certainly here is a photoplay that is exceptional in personnel as well as in origin, and yet it was shown for one night only as part of a daily changing bill at a house that does not exhibit photoplays continuously.

The pathetically brief showing of such a picture, which was far above the average photoplay in acting, in story, in general entertainment, is a sad reflection upon the showmanship of the industry.

STAGE AND SCREEN AID RED CROSS

Managers and Players Cooperate in Great Drive

As in the Third Liberty Bond campaign, the theatrical profession in Greater New York put the impetus into the Red Cross Drive now in progress.

The managers who are contributing their assistance are A. L. Erlanger, Marc Klaw, E. F. Albee, Lee Shubert, David Belasco, George M. Cohan, Marcus Loew, William A. Brady, Winthrop Ames, Alf Hayman, Adolph Zukor, Charles Dillingham, Pat Casey, Augustus Thomas, William Harris, Jr., and Arch Selwyn.

Headquarters have been opened in the Broadway Central Building. William Fox of the William Fox Film Corporation was chairman of the committee known as the Allied Theatrical and Motion Picture Teams of the American Red Cross Fund. The managers not only are conducting a campaign for funds by soliciting, but are playing an important part in the publicity work which is making the drive all that had been expected. The best theatrical talent in the line of publicity has been engaged, and are proving themselves adequate.

Between 300 and 400 screen actors and actresses have arranged to visit three or four theaters each night of the drive.

PORTABLE STAGES FOR SHIPS

Stuart Walker Asked to Design Feature

A plan for presenting stage entertainments for sailors at sea has been proposed by J. Hammond Reber of the Commission on Training Camp Activities, at Washington, D. C., and Stuart Walker, young New York producer, has been requested to design a portable stage for use on battleships. Reber explained in a letter to Mr. Walker that, after a survey of the American fleet he found that there are many battleships on which sailors cannot obtain shore leave. They are in need of entertainment. Mr. Walker, who designed the portable Portmanteau Theater, replied that he would gladly draw a plan for an adequate stage without cost to the Government.

Seek Northwest Control

SPOKANE, WASH. (Special). — Rumblings of the old theatrical war between the Shubert and Klaw and Erlanger interests, always more or less active in the East, but quiescent in the Northwest for several years, were heard with the unannounced appearance in Spokane last week of Jules Murray, New York, booking representative of the Shuberts.

Mr. Murray left for the East without divulging the reason for his stop in Spokane. His visit, following the visit of A. E. Erlanger last season when he lined up virtually all the Northwestern theaters on the K. and E. string, is generally construed to be a preliminary maneuver to look over the general situation on the part of the Shuberts with a possible view to re-establishing themselves in the Northwest.

HEARD ON THE RIALTO

THE impression of several dramatic critics that "The Kiss Burglar," the latest addition to the unusually long list of successful musical comedies, has a continental origin, is discovered to be correct. The piece was originally Viennese and was obtained by Armand Kalisz some time ago as a work which, by adequate adaptation, could woo and win Broadway favor. Kalisz eventually disposed of it to Jack Welch with the understanding that he was to be retained for the leading male role.

When Fay Bainter ended her engagement in "The Willow Tree" she was assigned to the part of the Grand Duchess—a part which she plays with conspicuous success. Miss Bainter was responsible for the introduction into the production of "The Mantlepiece Tragedy"—an ambitious musical interpretation of an old Hans Christian Andersen fairy tale. She had heard the composition and was anxious to sing and act in "The Kiss Burglar."

COMES EDITH TALIAFERRO into the limelight to contest the position held by Miss Bainter as an actress of the regular drama who is winning dancing and singing success. Miss Taliaferro is to appear in a musical play written by her husband, Earle Browne, for which the very engaging title of "Annabel Lee" has been selected. A. Baldwin Sloane has composed the music.

GREAT movements in the theater as in other fields of art often have their origin in a chance remark. Only time will tell whether the Actors and Authors', Inc., is a great movement, but it can be said to represent a most promising movement—and its organization is the result of a remark casually made by George Henry Trader, the stage director, at the Lambs Club. Mr. Trader merely observed that it was a pity that idle plays and idle players could not be brought together. The remark bore fruit immediately in the formation of a nucleus of the organization, which included Edwin Milton Royle, Louis K. Anspacher and Mr. Trader.

SIR JOHNSTON FORBES-ROBERTSON, who has announced his permanent retirement from the American stage, is arranging to tour Australia with a repertoire of classical plays.

INSPIRED BY THE SUCCESS of the soldiers' productions, "Good-by, Bill" and "You Know Me, Al," naval recruits stationed at Pelham Bay are to present a musical revue, entitled "Biff! Bang!" at the Century Theater for a week's engagement, beginning with a matinee Memorial Day, May 30. The music has been written by Chief Bandmaster William Schroeder, composer of "His Little Widows" and other Broadway musical plays, while the book and lyrics are, in part, the work of Joseph Fields, son of Lew Fields. The cast will include 100 recruits, among whom are such young celebrities as Jack Pickford and Robert Mantell, Jr.

THE RIALTO continues to guess as to the identity of Mrs. Nat Goodwin the sixth, now that Mrs. Goodwin the fifth has sued for divorce.

FRANCES STARR will not be seen at the Belasco Theater in her new romantic comedy, "Over the Hills," until next Fall, owing to the continued prosperity of "Polly with a Past." Late in the Summer the latter play will be sent to the Pacific Coast for a run, and next Autumn will be shifted to Chicago for an indefinite engagement. Later it will be seen in Boston and other large cities.

SINCE HIS RETURN from the battle front, Sergeant Arthur Guy Empey has been a continuous magnet for money. In one direction after another he has rolled up profits until he bids fair to rival the opulent Wodehouse and Bolton. Empey's book, "Over the Top," has been the most successful of the war stories. His appearance in a screen version of the book brought him additional fame and fortune. He is seen on the lecture platform regularly, and now he is to be presented in a war play, "The Drums," by Wagenhals and Kemper. Incidentally, this production will mark the return to the producing field of Wagenhals and Kemper, who several years ago announced a permanent retirement from theatrical activities following the accumulation of a million dollars with the production of "Seven Days" and other plays.

THE PERSONNEL of the "Follies" appears not to be complete without the presence of Bert Williams, the colored comedian. Williams has been with the organization for six consecutive years, a period longer than Ann Pennington, Allyn King, or any other widely reputed "Follies" player can boast of.

ACTORS NERVOUS OVER LOAFER LAW

Authorities to Exempt Players Who Are Idle

Broadway was rather nervous last week.

The question of whether actors out of work were loafers was flying from mouth to ear and from mouth to ear all along the main artery and down the side streets where the little groups of players who are tentatively idle gather? The law just enacted states that every able-bodied man between the ages of eighteen and fifty, inclusive, must work regularly at some useful task or be subject to a maximum fine of \$100 or three months' imprisonment or both. Then the law goes on to say that the possession by any person of money, property or income sufficient to support himself and those regularly dependent upon him shall not be defense to a prosecution for violation of this section or of any provision of this article.

This clause includes practically every actor within the age limit, hence the worry. There were conjectures on every hand as to whether the Government would put to work such men as John Barrymore, Donald Brian, etc., during the Summer months when they will be idle.

For the purpose of obtaining an authoritative interpretation of the law as it fits this special case a representative of THE MIRROR visited Third Deputy Police Commissioner John W. Goff, the highest legal authority in the Police Department. Commissioner Goff stated that it was a little early to make a definite reading on the law, but he thought some sort of provision would be made for both stage and screen actors without engagements at the time. He said that, technically, all of the professionals between the prescribed ages were liable to arrest and punishment, but there was a great deal of doubt that the authorities would touch them, providing, of course, that they were really actors and not idlers masquerading under the name of actors, as is frequently the case. But he reiterated again at the end of the interview that it was just a little too early to make any final decision in the matter.

SMITH ON SIDE OF ACTOR

THE MIRROR representative then went to the District Attorney's office to get that department's opinion. He saw both District Attorney Swan and Assistant District Attorney Smith, the man who has recently been cleaning up the Tenderloin, and the man who will supervise the greater portion of the anti-loafing crusade. Assistant District Attorney Smith was emphatically on the side of the actor, both stage and screen, who is recognized in his profession. He said that they came under the same category as school teachers and college professors, and that in all of the three cases the spirit of the law will overshadow the technical side.

When Judge Swann was asked if the law means that a chorus man or film extra man must take any sort of work just to be working thirty-six hours each week, he replied rather enigmatically: "Well, people who refuse to work will be punished."

THEATRICAL ACTIVITIES OF THE WEEK

GEORGE TALLIS, managing director of J. C. Williamson, Ltd., Australia, arrived in New York last week on his annual visit for the purpose of arranging attractions and stars for the Antipodean circuit. He will stay in this country for six weeks. With him is George Smith, who is well known here and is one of Mr. Tallis' associates.

When asked by a representative of *THE MIRROR* concerning the amusement conditions in Australia, Mr. Tallis stated that it was extremely difficult and expensive to make productions as the materials were hard to obtain, but that when completed there was generally a response of good business. When he left home J. C. Williamson, Ltd., was promoting the runs of five musical comedies and five plays. He said that light musical attractions were the most successful, and that "The Bing Boys," a huge revue, is an unprecedented hit. The war has touched practically every household, he said, and the people naturally turn to entertainments of the lighter sort that will lift them temporarily out of their sorrow.

In combing the field for attractions he has already decided to send out "Business Before Pleasure" and "The High Cost of Loving." He must arrange for four more before the end of the year, but the number he will book before he returns is only limited by what he considers desirable.

PITTSBURGH appears to be fated to witness theatrical competition of a lively sort next season. While the Shuberts have acquired booking control of the Pitt and Alvin Theaters, Klaw and Erlanger have added the Duquesne, which includes the Nixon. John Cort retains the lease of the latter house, but has an alliance with K. and E. The *Gazette-Times* says:

A complication enters into the merry little war that is so rapidly increasing the city's first-class theatrical chances, in the assertion that Harry Davis, who holds the lease of the Alvin from the Keith interests, holds also a contract with the Shuberts by which they are pledged not to book first-class attractions in any other theater in Pittsburgh during the term of that agreement, which, it is said, is for another year.

ALL WHO APPLY as entertainers for soldiers in France through the Over There Theater League must have Government approval before they will be allowed to go abroad. Selections will first be made by a theatrical committee here, and then the applicant will be investigated. None but entertainers may go abroad, neither wives nor husbands, maids nor valets of the performers. The first vaudeville program has been laid out, called a "Palace Bill," and consists of Mrs. Vernon Castle, Irene Franklin and Burt Green, Walter C. Kelly, Swor and Avey, Mercedes and Mlle. Stanton, and Chief Caupolican, subject to change, however.

BLACKLISTING of performers, collection of exorbitant fees, domination of the vaudeville industry and collusion with a weekly newspaper are charged against the Vaudeville Managers' Protective Association by the Federal Trade Commission. The complaint names besides the above named association the National Vaudeville Artists, Inc., the United Booking Offices, Vaudeville Collecting Agency, A. Paul Keith, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, B. S. Moss and Sime Silverman.

One allegation is that the vaudeville publication, "Variety," is used as a medium for getting the association's propaganda before the performers and that in return for this service the association requires that vaudeville performers "patronize the advertising columns of that publication to such an extent that in special issues and holiday numbers it contains about 200 pages of advertising by actors and their 'personal representatives,' which is paid for at the rate of \$125 a page."

ADOLPH KLAUBER has begun casting his initial production as an independent producer, which is a comedy by Arnold Bennett. The play will be presented in Washington in July, preparatory to bringing it into New York at the beginning of the season. Mr. Klauber will also make a number of productions in association with the Selwyns, with whom he has been connected for several seasons.

MR. AND MRS. E. H. SOTHERN (Julia Marlowe) will leave the first week in June for France under the auspices of the Young Men's Christian Association, to assist in the entertainment of American soldiers. They are to arrange their own performances and will be seen without a supporting company.

Mr. Sothern, who recently returned with Winthrop Ames from a tour of the battle fronts, acquired an intimate knowledge of the form of entertainment the soldiers prefer, and accordingly he and Miss Marlowe have arranged to conform to the wishes of the men themselves. They will appear in the Y. M. C. A. huts from plays in which both have been seen. On other occasions they will read and recite.

REORGANIZATION is in progress in the International Circuit of Theaters, due to scanty business last year, with a view to straightening up its affairs. It has houses in Washington, Louisville, Chicago, Cleveland, Milwaukee, Detroit, Omaha and Rochester. Popular price attractions were presented.

ROSE STAHL has been engaged to play the part of the mother of a soldier in "The Drums," George C. Hazleton's comedy, wherein Sergeant Arthur Guy Empey will be presented by Wagenhals and Kemper, who are returning to the theatrical field as producers.

PATRIOTICALLY INCLINED actors and actresses who have offered their services to the Government to keep the amusement ball rolling at the Liberty theaters in thirty-two war training camps will soon find it unnecessary to make long journeys to and from hotels for sleeping accommodations when playing at the cantonments. At Camp Upton a trip of eight miles over bad roads in a jitney bus was necessary to reach the nearest hotel, at Center Moriches. And the buses came high, too. Within a few days separate lodging houses for male and female performers will be ready for occupancy there. At Camps Devens, Dix and Meade similar hotels are under way.

RENNOLD WOLF and Gene Buck have been given the job of writing the book and lyrics for the new "Ziegfeld Follies." The music will be supplied by Louis Hirsch and Dave Stamper.

"JUST AROUND THE CORNER," the farce by George V. Hobart and Herbert Hall Winslow in which Marie Cahill is being presented this season under the direction of Daniel V. Arthur, opened Monday night in Detroit preparatory to an excursion into Canada by way of Toronto and Montreal. In the cast are Martha Mayo, Freeman Wood, Eileen Wilson, Eugene Blair, Robert Connors, Joseph Conyears, Hazel Turney, Carol Lloyd, Ruby Trelease and William Wadsworth. Bert Grant and George Graff, Jr., wrote the song numbers which Miss Cahill will use.

"A NIGHT AT THE FRONT" will be produced this Summer by A. H. Woods. It was adapted from the French by Roi Cooper Megrue. The principal role will be enacted by William Courtenay.

"ROCK-A-BYE BABY," a musical version of "Baby Mine," succeeds "Fancy Free" at the Astor, the latter attraction moving to the Casino. "Rock-a-Bye Baby" is by Edgar Allan Woolf and Margaret Mayo. Jerome Kern has written the music and Herbert Reynolds the lyrics. The production is under the direction of Selwyn and Company.

AT THE REQUEST of the United States Government, Howard Kyle and Jefferson De Angelis are organizing a company to present Charles Hoyt's "A Trip to Chinatown" in the Liberty Theaters in the various National Army and National Guard Training Camps, beginning June 10.

The executors of the Hoyt estate have waived all claim to royalties, and the various members of the company will receive only their actual expenses, their work being their contribution toward the winning of the war.

NIGHT VEHICULAR traffic in the theater district which includes the Forty-second Street zone between Broadway and Eighth Avenue is at last to be regulated so that there will be an end to congestion and confusion. The method is the result of an investigation and study by Dr. John A. Harris, Deputy Police Commissioner in charge of traffic. Dr. Harris gave an outline of his plan some weeks ago. He amplified the same at a meeting of the Highway Traffic Association of the State of New York at the Automobile Club of America last week.

PROFESSIONALS of draft age cannot go into Canada to fill engagements without a special permit from the draft board. So says the War Department, which has notified the Vaudeville Managers' Protective Association to that effect.

RESUMPTION at an early date is promised for "The Mystery of Life," which closed at the Lexington Theater last Monday because of a misunderstanding. William P. Langwin, attorney for the Genesius Producing Company, which put on the play, said that owing to expected visits of members of the Knights of Columbus and other Catholic organizations it had been decided to resume performances soon.

JANE COWL, in collaboration with Jane Murfin, has completed a comedy, "Information, Please," in which she will appear next September at the new Selwyn Theater in West Forty-second Street.

MARC KLAU, having returned from his annual vacation on the Pacific Coast, has begun preparations for the new season.

AT THE ANNUAL MEETING of the Actors' Fund of America, May 14, the following were re-elected for another year: Daniel Frohman, president; Joseph R. Grismer and F. F. Mackay, vice-presidents; Sam A. Scribner, treasurer, and Gus Hill, secretary. The trustees, elected for three years, are Marc Klaw, Ralph Delmore, Milton Nobles, Harry Harwood, William Seymour and Frank McKee.

Mr. Frohman, in his address, urged an immediate campaign in behalf of the fund, the state of which he described as "perilous."

"LOVE O' MIKE" will begin a tour of the sixteen training camp theaters in a few weeks. It will be the first of the attractions sent out by the Shuberts.

"O H, LADY, LADY," the musical play at the Princess Theater, is to be presented in London in August by Oscar Asche with an English company. The company now at the Princess will remain there all Summer.

UP IN THE AIR, AS IT WERE

Carl Randall and an armful of Fivienne Segal in "Oh Lady! Lady!" the latest and most successful representative of the "Oh" school of musical comedy

"A little to the right, then to the left and then straight ahead to the clouds"—such is the instruction given to Frank Craven, of the Imaginative Flying Corps, in "Going Up." The rotund mechanic is Edward Begley, the others are Frank Otto and Arthur Stuart Hull



Willie Baxter and his "baby talk lady" in "Seventeen" are too youthfully ethereal for the prosaic Mr. Parcher. The players are Gregory Kelly, Ruth Gordon and Eugene Stockdale



STAGE PRODUCTIONS PASSED IN REVIEW

"The Kiss Burglar"

Musical Comedy in Two Acts. Book and Lyrics by Glen MacDonough. Music by Raymond Hubbell. Produced by William P. Orr, at the Cohan Theater, May 9.

Aline.....Fay Bainter
E. Chatterton-Pym.....Cyril Chadwick
Mrs. E. Chatterton-Pym.....Grace Field
Miss Harie.....Janet Velie
Bert Du Vivier.....Armand Kalisz
Tommy Dodd.....Harry Clarke
Colonel Trotovitch.....R. Paton Gibbs
Colonel Trotovitch.....E. Payton Gibbs
First Aide.....H. Morrison
Second Aide.....George Otto
A Detective.....A. Settle
Miss Tinkle.....Evelyn Cavanaugh
Mr. Toby.....Richard Dore
Proprietor of Inn.....Paul Dulzell
Waiter.....H. Coughlan

With the appearance of Fay Bainter in "The Kiss Burglar," a new musical comedy personality has flashed upon the Broadway horizon—and a personality who can be studied to advantage by a number of young actresses who believe that they have attained superlative distinction and authority. Miss Bainter is not new to New York. She came out of the West a season ago and captivated Broadway by the freshness and naturalness of her acting in "Arms and the Girl" and "The Willow Tree."

Now she proves her versatility anew by giving a performance in which she dances and sings and plays the ingenue in a manner charming and delicate. She has a special virtuosity as a dancer, her singing voice is slight, her beauty is not of the striking nor memorable kind, but she cleverly manages to dominate the whole production by her dainty method and her pleasing personality. With a little less emphasis upon a desire to be "cunning," Miss Bainter's performance will rank with her earlier efforts in skill and effectiveness.

However, Miss Bainter's success is partly founded upon the agreeable character of the new production at the Cohan. There is a suggestion of the Viennese operetta about "The Kiss Burglar," both in the story and its treatment. The first act develops to a novel and amusing climax in which there is a touch of the romantic, and while the second act is somewhat conventional a satisfactory conclusion is built up.

Raymond Hubbell's music is varied and tuneful and representative of not only the school of the Danube but that of the Hudson as well. A number, called "I Want to Learn to Dance," established a certain popularity, while a travesty of the style in which Victor Herbert, George M. Cohan and Irving Berlin would pay tribute to the American Beauty rose was an ambitious bit of musical humor.

A BURGLAR IN A BOUDOIR

The burglar of the title is an American who upon detecting dishonesty among some titled gamblers in Trieste finds refuge from their pursuit in the boudoir of a Grand Duchess. There he is mistaken for a burglar. But instead of priceless jewels she offered him, he stole only a kiss and left her.

When the Duchess finds a haven from the war in America her host plans to gain society publicity by a re-enactment of the boudoir episode. Whereupon Denman Maley, as the

Fay Bainter in "The Kiss Burglar" Proves Anew Her Versatility; Two New Playlets at the Comedy; An All-Star Cast

pseudo burglar, enters the room of the Duchess in a New York mansion and takes a kiss in lieu of the jewels.

Here is a scene of delightful whimsicality played with amusing nonchalance by Mr. Maley and girlish naivete on the part of Miss Bainter.

Later the original hero of the Trieste adventure recrosses the Duchess' path, and, following a series of complications in which there is little novelty of situation, the couple are reunited.

Armand Kalisz was not particularly suited to the part of the romantic burglar, whereas, on the other hand, Denman Maley won a conspicuously amusing success as the would-be boudoir explorer. Cyril Chadwick, Grace Field, Harry Clarke, R. Paton Gibbs, and Dore

of character drawing in his "In the Zone," with its sting of the salty ocean spray. O'Neill turns from the sea in "The Rope" to a bleak "high headland of the sea coast," a grim and desolate spot with the lonely gray of the ocean beyond.

Here is a doddering and senile old man who curses his daughter, an embittered drudge, hates his son-in-law, a crafty but slow thinking laborer, and terrifies his poor little half-witted granddaughter. Years before a son ran away to sea and the old man has hung a rope noose from the rafters of his tumbled-down barn as a welcome for the future return of the lad, his amiable hopes being apparently that the son hang himself. The noose swings from the barn rafter, a grim and tragic thing.



AN OSCULATORY TEST IN "THE KISS BURGLAR"

Denman Maley as an Imitation Burglar About to Convince Fay Bainter That He Is the Man Who Should Be Arrested for Stealing Articles Less Precious Than Kisses. The Other Figures, from Left to Right, Are Armand Kalisz, R. Paton Gibbs, Cyril Chadwick and Harry Clarke

and Cavanaugh were capable members of the supporting cast.

The play, which marks the first production of William P. Orr, was carefully staged.

Washington Square Players

Special additional spring program of one dramatic playlet and three comedies. Comedy Theater, May 13.

"THE ROPE," a playlet by Eugene O'Neill.

THE PLAYERS: Kate Morgan, Whitford Kane, Josephine A. Meyer, Robert Strange, Effingham Pinto.

"CLOSE THE BOOK," a comedy by Susan Glaspell.

THE PLAYERS: Florence Enright, T. W. Gibson, Elizabeth Patterson, Helen Westley, L. Luray Butler, Marjorie Vonnegut, R. E. McDonald, Jean Robb.

Oscar Wilde and his "Salome" have departed from the program of the Washington Square Players, being succeeded by two playlets already done by the Provincetown Players.

The foremost of the two, "The Rope," is the work of Eugene O'Neill, who revealed a strong sense

punctured when her parents prove to be of solid respectability. At the same time some of the New England gentry find strange fruit on their own family trees. This proved a vague and boring trifle, in distinct contrast with the grim and direct vigor of "The Rope."

Harold Brighouse's dour study of Lancashire life, "Lonesome Like," and Elmer L. Reizenstein's satire on modern freedom of living, "The Home of the Free," remain.

The acting honors of the new program go to Whitford Kane, who makes the half-crazed and hysterical old miser of "The Rope" a figure of vivid forcefulness, as far apart as the poles from his portrayal of the hulking, kindly, but slow-witted lad, Sam of "Lonesome Like." Effingham Pinto, another guest player, plays the runaway sailor son strongly. Josephine Meyer as the daughter, Robert Strange as the husband, and Kate Morgan as the half-witted child are excellent.

The cast of "Close the Book" seemed, on the opening night, to lack a distinct grasp of the playlet, save for Helen Westley's incisive characterization of the grandmother.

All-Star Cast in "Out There"

A truly remarkable cast presented J. Hartley Manners' "Out There" at the Century Theater last Friday and Saturday for the benefit of the American Red Cross. New York is one of seventeen cities to be visited by this all star organization during the next three weeks.

George Arliss played the part of the Doctor with dignity and authority. H. B. Warner was a likable Erb, the prizefighter brother of little Annie. Laurette Taylor, who created the role of Annie, played with the charm and effect which won for her great favor last season. James T. Powers was an amazing Monty, the little munition worker from Woolwich; Helen Ware acted Princess Lizzie, the strident voiced sister; Beryl Mercer appeared as the gin soaked mother; George M. Cohan in manner characteristic of his great days on the stage originated the new part of an American soldier in the famous hospital scene; Chauncey Olcott was the grouchy Irish soldier; James K. Hackett played the deep voiced Canadian; O. P. Heggie lent quiet force to the Cockney; Julia Arthur was the nurse and George MacFarlane the Scotchman.

In the last scene Mrs. Fiske, for whom there was no role in the play, delivered a stirring Red Cross appeal, and Mme. Eleanora de Cisneros, mezzo soprano from the Chicago Opera Company, sang the national anthems of the allied nations.

The enterprise is perhaps the most important contribution ever made by the theatrical profession of America to a charitable cause. All of the artists are not only contributing their time and services entirely free of charge, but they are paying all their personal expenses as well.

Reports from Washington, Baltimore and Philadelphia, where the boxes and first choice seats were auctioned off, indicate that the receipts for a single performance in each city will average about \$30,000.

ALL THE PICTURE NEWS IN A FEW MINUTES' READING

TO OPPOSE INCREASED TAXATION—Motion picture men are viewing with alarm an authoritative report from Washington that plans are being considered for a new tax bill to be framed at the present session of Congress. The new measure will undoubtedly affect the film interests to a great degree, and motion picture manufacturers and exhibitors are preparing to marshal their forces to bring effective opposition to any increase of taxation upon positive and negative film and admissions.

The picture men feel that any new plan of taxation which involves them will be not only unfair and inequitable, but impracticable. They point with justifiable pride to their efforts in behalf of war charities, to their share in the Liberty Loan campaigns, to their prompt and ready response to every call of the Government for assistance. And they believe that any increase of the admission tax would work tremendous havoc in their business, necessitating the arrangement of an additional host of details, to say nothing of risking the loss of patronage by people who are becoming forced more and more to practice economy. As a consequence, the very bill designed to bring in revenue would destroy its own purpose.

Secretary of the Treasury McAdoo believes, THE MIRROR learns, that owing to the condition of the Treasury and the vast increases in the estimates of the executive departments new revenue legislation is absolutely necessary.

No plan has been definitely outlined as to the form of the new taxation. It is understood that Representative Kitchin, chairman of the Ways and Means Committee, is opposed to providing any more from excess profits, but it is felt in amusement circles that if Congress finds a way to increase income taxes it will certainly make new levies upon excess profits and other revenues.

There will be protracted debate over new revenue legislation, it is reported from Washington, both in the House and Senate. Members of Congress are averse to spending the summer at the Capital, both from the standpoint of physical comfort and politics. The framing of a revenue bill to produce twice the amount of the present law will require several weeks' time because dozens of tax raising suggestions must be fought out in committee and adopted or discarded. Although no public hearings were held the last revenue bill was several weeks emerging from the House committee which originates revenue legislation.

GERARD MAY TAKE ACTION—James W. Gerard, former Ambassador to Germany, has been legally advised and is seriously considering starting action against the producers of the picture, "The Kaiser—the Beast of Berlin," for being impersonated in that picture without his knowledge or consent.

Mr. Gerard also takes umbrage to the fact that he is characterized in the picture as Joseph W. Gerard.

LITHOGRAPHERS 'WAY BEHIND—Motion picture manufacturers are confronted with a shortage of pictorial display matter that is causing considerable difficulty in the marketing of photoplays. The greater part of the lithographic concerns regularly supplying the film producers with pictorial paper, it is reported, are from six to eight weeks behind in their orders. Little relief from this condition is looked for in the near future.

ONE THEATER ENOUGH—Elliott, Comstock and Gest, managers of "Hearts of the World," at the Forty-fourth Street Theater, have abandoned the plan to rent an additional theater for the presentation of the Griffith spectacle. It was the original intention of the firm to show the photoplay at the Criterion as well as at the Forty-fourth Street.

VICE CRUSADER TO PRODUCE PICTURE—Rev. Paul Smith, who led a crusade against vice and succeeded in closing the red light district of San Francisco, has returned from a trip to New York to promote his picture, "The Finger of Justice." Miss Sanderson, who wrote the scenario, has just completed another on which she and Mr. Smith will begin the production at once.

MOVE TO SHEAR FUNKHOUSER OF POWER—Following the nation-wide protest of the motion picture industry against pro-German censorship of films throughout the country, an ordinance was introduced at the last meeting of the City Council of Chicago by Alderman Maypole relating to the revision of censorship laws in that city.

The ordinance provides:

1. That the entire power of censorship shall be given to the present Board of Aldermen.
2. That it takes away all power from the Second Deputy Superintendent of Police over the censorship of motion pictures.
3. That a picture may be rejected only by a majority vote of the board.
4. That if a picture is rejected by the board and subsequently a judgment in mandamus is entered by a court, it may be immediately shown after such court order. That is, the city would no longer have the right to hold up the exhibition of a picture while the case was pending in the Appellate Court.

The ordinance, if passed, will shear Major M. L. C. Funkhouser, who is Second Deputy Superintendent of Police, of any voice in motion picture matters. Funkhouser has been particularly active in the past year in eliminating scenes from patriotic photoplays which have had the approval of Government officials and others who are devoting their interests to the successful carrying on of the war.

WHITMAN STRENGTHENS HIMSELF WITH FILM INTERESTS—By signing Senator Walters' bill amending the Workmen's Compensation Law so as to include motion picture operators and theatrical mechanics, Governor Whitman has strengthened himself with the amusement interests for the coming political campaign. The amendment, generally known as the Walters bill, was backed by motion picture and theatrical forces.

Among the film employees benefited by the bill are camera and projection operators. The stage workers affected are carpenters, electricians, property men and stage hands.

STONE SOON ON SCREEN—Fred Stone will terminate his engagement in "Jack o'Lantern" at the Globe Theater on Saturday, June 1, and will immediately begin work before the camera for Paramount.

CAMPAIGN AGAINST PIRATES—Essanay's campaign against film pirates is bearing results. The company has succeeded in obtaining a conviction in Cleveland of Joe Morrow, who was arrested and found guilty in the county court of receiving stolen property, and of contributing to the delinquency of a minor. The minimum sentence is one year in prison and \$500 fine. Lee Friedman was convicted of larceny. Sentence has not yet been pronounced.

This is but the first of a series of prosecutions which Essanay is conducting. Action will be taken on criminal grounds in several cities as soon as all the evidence is completed.

SEQUEL TO "TARZAN"—The sequel to "Tarzan of the Apes" is being made by the National Film Corporation at the Modjeska Ranch near San Diego. Enid Markey, Cleo Madison and Elmo Lincoln are the featured players. The preparation being made by the National indicates that the sequel of the "Tarzan" story is going to be as elaborate as the original tale.

TOO BAD FOR KANSAS—In Kansas the State Board of Review has been quite active of late on the "elimination" end. It has disapproved several scenes in "The Blindness of Divorce," "A Neighbor's Keyhole" and "Woman and the Law." Particular censure is laid on depriving a man of his trousers, notably in Chaplin films, and they don't like bathing girls, nor women drinking in saloons. A Dorothy Dalton picture brings forth a number of cuts, as does "Mile-a-Minute Kendall." L-Ko gets a slap for its dancing girls and has to reduce a woman in underwear to a flash only. "The Two-Soul Woman" and "The Stolen Keyhole" are banned altogether. The board is composed of women.

LEGITIMATE HOUSES TO SHOW PICTURES—In line with the economic plan advocated by THE MIRROR for vaudeville and legitimate theaters to put on motion pictures during the summer months instead of going "dark," C. Floyd Hopkins, manager in Harrisburg of the Wilmer and Vincent interests, announces that four vaudeville houses on this company's chain in Pennsylvania have adopted the suggestion in part and possibly a fifth will do likewise. These theaters—the Majestic, in Harrisburg; Orpheum, in Allentown; Hippodrome, in Reading, and Able Opera House, in Easton, instead of closing entirely for the summer as in other years will offer combined motion picture and vaudeville bills. The same plan may be put into effect in the company's vaudeville house in Altoona. All these theaters throughout the winter seasons have been devoted exclusively to vaudeville, except for brief motion picture exhibitions at the start of each performance, and they have annually closed with the approach of warm weather. Now they are to be all-year-round houses with added motion picture attractions.

The Pathe serial, "The House of Hate," is to be offered for 20 weeks, for the first three days of each week, throughout the Wilmer and Vincent Pennsylvania vaudeville circuit, and in the same houses other strong motion picture attractions will be shown in the last half of each week. The plan was inaugurated May 13.

The Orpheum Theater, the Wilmer and Vincent home of the legitimate in Harrisburg, which ordinarily is "dark" at this time of year, has booked several feature films for runs of one week each, starting with "Tarzan of the Apes" in the week of May 13. This policy will be continued as far into the summer as is practical.

INTERNATIONAL INSTALLS TICKER—In order to keep up with the news of the day for their Weekly, the International has installed a news ticker at its office, 729 Seventh Avenue.

MORE CO-ORDINATION—Famous Players-Lasky Corporation is sending out notice of the combining of its exchange service and purchasing departments under the title of "purchasing and service department," with J. K. Burger in charge, who in future will sign all purchase orders.

TO PROTEST CANADIAN TAX—A delegation is being sent to Ottawa by representatives of the motion picture trade to protest against the new tax of five cents per linear foot that has been levied on films. The delegation is composed of members from the Moving Picture Exchange, the Exchange Association, and various other branches of the trade.

DEETH ELECTED—William H. Deeth of Minneapolis was elected head of the Motion Pictures Exhibitors' Association of the Northwest at its meeting in Minneapolis last week. Ralph Parker, of Duluth, was named vice-president, and Dan Esselen, of Minneapolis, treasurer. Improved methods of distribution, financial problems of the exhibitor, and scientific program making were discussed. Directors for 1918 will be W. H. Deeth, Clyde Hitchcock and Fred Upham, Minneapolis; Joseph Friedman and Ellsworth Cameron, St. Paul; Ralph Parker, Duluth, and D. W. Chamberlain, Minneapolis. More than 200 were in attendance.

C. C. Pettijohn, of Indianapolis, was there as representative of the newly organized Producers to Exhibitors' Association. His plan was given vigorous support by Tom Hamlin, general manager of the Associated Theaters Corporation of Minneapolis.

Lee A. Ochs, president of the National Association, was also present, as were Joseph Hopp, W. H. Burford and Louis Frank, of Chicago.

VOTE ON SUNDAY OPENING—A novel method of deciding whether motion picture houses should be allowed to operate on Sundays was introduced in Birmingham, Ala., recently. The question was left to a vote of the people in connection with a local election and was defeated by a majority of less than 500. Picture houses in that city have never opened on Sunday and the introduction of this issue was defeated only after a redhot campaign.

NO EXCHANGES IN THEATER BUILDINGS—A fire prevention ordinance has been passed by the city council of Indianapolis in which special provisions apply to the operation of film exchanges and motion picture theaters. Under the terms of the ordinance, which will become effective in several weeks, the Mutual Film Corporation will have to move out of its quarters above the Keystone Theater, which is operated by Edward G. Sourbier. The ordinance prohibits film exchanges from occupying any building in which there is a public assembly hall and is designed to prevent conditions which resulted in the death of six persons in the Colfax apartment fire in April, 1917. The ordinance prohibits the careless handling of films and throws safeguards about the employees of film exchanges.

CHANGES IN PARAMOUNT STARS—Shirley Mason is the latest star to be added to the Paramount roster. Louise Huff will soon leave that company to join the ranks of another firm.

WINDUP OF UNITED—The trustees in bankruptcy in the case of United Film Service, Inc., have made their accounting to the court. A final meeting of creditors will be held at the office of Sherman Miller, referee, on May 24, when the accounting will be examined and the trustees discharged. Dividends will be paid if there is any money for them, and the outstanding accounts sold.

EXHIBITORS TO AMALGAMATE—It is reported that a number of the big men in the Motion Picture Exhibitors' League of America and the American Exhibitors' Association had their heads together at a luncheon.

While details of the conference were not given out, it is learned that the conference was for the purpose of getting both organizations together.

Sidney Cohen, president of the N. Y. State M. P. E. L., and C. C. Pettijohn, general manager of the American Exhibitors' Association, were present. Lee A. Ochs, president of the National M. P. E. L., was not in attendance.

The proposed amalgamation, it is learned, will not be concerned with side issues or trade papers.

NATIONAL FILM ACCEPTS BERMAN'S CHALLENGE—National Film Corporation, through its publicity representative, Harry Reichembach, has accepted the challenge issued by H. M. Berman, general manager of Jewel Productions, that the picture, "The Kaiser, the Beast of Berlin," has shown a greater weekly profit for the exhibitor than any other photoplay. In a letter to Berman, National Film agrees to deposit \$5,000 with William Fox, if Jewel will do likewise, under the following conditions—as a wager:

"If you can disprove the fact that 'Tarzan of the Apes,' in twenty-five instances which have come to our notice, did not show a greater weekly profit than 'The Kaiser' for the exhibitor.

"If you can show more repeat dates on 'The Kaiser' than we can on 'Tarzan of the Apes.'

"If we can show that 'Tarzan of the Apes' is a more satisfactory picture than 'The Kaiser,' or if we can prove your entire statement in this week's issue of the Motion Picture News, a thorough misstatement of facts.

"If you do not care to take 'Tarzan' to disprove this," the letter adds, "we will prove your statements a series of lies by comparison with 'My Four Years in Germany,' or 'A Dog's Life,' with Charles Chaplin.

"Your picture died and went flat in Philadelphia, Boston, Pittsburgh, and numerous other places, and I will bet you \$1,000 personally, or the side, that 'Tarzan of the Apes' played to greater receipts in every instance where it has been opposed to your picture, with perhaps one or two exceptions.

"We will pass our box-office statements on Government war tax returns, all of which we have, to you—you to show us your Government statements.

"If we win your \$5,000, we will donate it to the American Red Cross."

OUT OF UNIVERSAL—The contracts of three players heretofore in the employ of the Universal Film Manufacturing Company expired during the past week and were not renewed. The players who now are free agents are Ella Hall, Franklin Farnum and Emory Johnson. The names of several well known screen actresses are under consideration to fill their places.

PEACOCKE'S NEW PHOTOPLAY—Captain Leslie T. Peacocke, author of the Annette Kellermann production "Neptune's Daughter," has completed another romance of the sea on which he has been working for the past two years, and is negotiating for its early production with several producing companies. He has turned down one offer of two thousand dollars for the story. "Neptune's Daughter" cleaned up over a million, and is still running to good business.

NEW SHIPPING REGULATIONS—Owing to the necessities of war new regulations for shipping films to foreign countries have been put into effect.

It is now necessary for the consignee of film in the allied countries abroad to secure from the war board of such country an order for shipment before film will be entered in cargoes. It is a fact abroad in the allied countries that any film shipped from these countries to neutral countries must be replaced by an equal amount of film shipped from the neutral country to the allied country engaged in the war. This is done with the idea of conserving celluloid, which is a high explosive and a potential war resource.

MISS PICKFORD AGAIN AT WORK—After a week's rest in the Denver Mountain Parks Mary Pickford and her mother have returned to Hollywood. They succeeded in avoiding public notice until just before they left for the Coast.

AUSTRALIAN BUSINESS GOOD—Motion picture conditions in Australia remain about the same as during the previous years of the war, according to George Tallis, managing director of J. C. Williamson, Ltd., who is now in New York. Mr. Tallis told *THE MIRROR* that the tours of the Griffith pictures "The Birth of a Nation" and "Intolerance" have proved great successes. He is negotiating for "Hearts of the World," and he said that he will book any large special feature that meets with his approval.

SOUTH FAVORS SUNDAY OPENING—A liberal tendency is developing in the South regarding the opening of motion picture theaters on Sunday as a result of the pressure of military needs. Orrin G. Cooks, advisory secretary of the National Board of Review of Motion Pictures, who has been making a survey of recreation conditions in a number of cities of the South for the Playground and Recreation Association of America, has just returned to New York. He visited Wilmington, Greenville and Charlotte, N. C.; Columbia, Charleston and Spartanburg, S. C.; Augusta, Atlanta and Macon, Ga., and Jacksonville, Fla.

KENNEDY TWO-REELERS—Aubrey M. Kennedy is producing two-reel comedies with a famous Broadway star at the head of the cast. These comedies will be shown at the new Symphony Theater, Broadway and 95th Street, of which Mr. Kennedy is the head.

INDUSTRIES OF CANADA FILMED—Canada's industrial resources and attractions for tourists are depicted in a series of films prepared by Sir George E. Foster, Minister of Trade and Commerce, for propaganda work throughout the British Empire and the United States. An exhibition was given recently in Ottawa before the members of the Cabinet, the Senate and the House of Commons. Most of the films concerned western Canada, depicting it as the coming granary of the world, and also giving views of the Rockies intended to attract tourist traffic.

SELIG IN DEAL WITH CAPITAL—Col. W. N. Selig, president of the Selig Polyscope Company, was in Indianapolis recently negotiating with the Capital Film Company to handle a portion of the Selig releases. Ike Schlank, president of Capital, said that arrangements for obtaining the Selig releases would not affect the plans of his company to produce pictures and that he expected to get the work of filming pictures started soon, even if the company had to start work in a temporary studio. The plans, he said, of establishing a permanent studio on the Dissett country estate near Indianapolis are proceeding and if the company is not held up on material it will be able to start work there before long.

GAINES RETURNS HOME—Ex-Congressman Joseph W. Gaines, of West Virginia, has returned to his home following a trip to New York in the interests of the motion picture of coal production to be made by his state.

MILLIONS INVOLVED IN SUIT—In the action brought in the Supreme Court by Percival L. Waters and James B. Clark, preferred stockholders of the General Film Company, against the corporation, Albert E. Smith, George Kleine, William N. Selig, S. Lubin, Pathe Freres, Thomas Edison Company and others, for an accounting and injunction, testimony was introduced which involved millions of dollars. The plaintiffs allege \$2,600,000 of the stock of the General Film Company was lost by the defendants.

H. B. Fernald, an expert accountant, testifies to inspecting the books of the corporation for a period of five years, beginning 1910. The undivided profits of 1911, on October 1, 1912, amounted to \$316,674, he testified, and the books showed \$45,000,000 had been paid for picture films from 1910 to 1916.

BEBAN'S FIRST PRODUCTION—George Beban has almost finished his first picture as an independent producer. The working title has been "The Lizard's Tail." Another feature will be started immediately upon completion of the first.

BEATTY REPLIES TO CRANE—Jerome Beatty has written a reply to the attack on motion pictures by Dr. Frank Crane in the New York *Globe* of a recent date. He waxes indignant and says Dr. Crane is not fair in condemning scenario writers, and then goes on to tell the "doc" of a number of writers whose stories have been put on the screen, including Bret Harte, William J. Locke, Kate Douglas Wiggin, Frances Hodgson Burnett, and a great list of others, adding that these are pretty good "teamsters and plasterers," even unto George Broadhurst.

GAUMONT'S NEW SERIAL—Gaumont will soon have ready for state rights buyers "The Man From the Dead," a serial in ten two-reel episodes. The story is of the Monte Cristo type, featuring a man who returns "from the dead" to avenge his wrongs, and, incidentally, to aid others who have been oppressed.

TO PURCHASE PARALTA PLANT—Under the terms of the deal by which Herman Katz and John E. DeWolf bought out the holdings of Carl Anderson, Nat I. Brown and Robert T. Kane in Paralta Plays, Inc., Robert Brunton, who has been the chief executive at the Coast studios, and Jesse Durham Hampton will purchase the Paralta plant in Hollywood, Cal., where they will make pictures for Paralta Plays.

Mr. Katz states that the issues existing between the Paralta interests have been satisfactorily adjusted and the full program of production will be resumed immediately.

TO HANDLE ZEPPELIN PICTURE—General Film Company has arranged to handle the Interstate Film Company's picture, "The Last Raid of Zeppelin L-21," in the United States and Canada.

TO SHOW NAVY PICTURE—The first private showing of the Educational Film Corporation's new naval picture, "Your Fighting Navy at Work and at Play," will be given in the club rooms of the Architectural League of America in West 57th Street, New York, on Thursday evening, May 30. It will be an invitation affair, limited to the members of the league and their families. Addresses will be made by Henry B. Culver on "Ships' Models," and by Lieutenant Henry Reuterdaahl, U. S. N., on "The Fighting Navy." The Educational's Navy spectacle will be shown in connection with Mr. Reuterdaahl's talk. The making of prints of "Your Fighting Navy" has started at the laboratories. The first order calls for fifty positives for the United States alone. At least a week's run at a leading Broadway theater will precede the general release, which is scheduled for about the middle of June.

NEW PLAY BY KATTERJOHN—Preparations have begun at the Paralta studio for the filming of a story by Monte M. Katterjohn, which is said to be the most pretentious to come from his pen. The production, which will be of a spectacular character, will probably consist of nine or ten reels. Mr. Katterjohn will supervise the selection of cast and other details.

REMIT TAX UPON SOLDIER ADMISSIONS—Where theaters entertain large bodies of soldiers and sailors as nonpaying guests the Federal theater ticket tax may be remitted, was the opinion given by E. J. Lynch, internal revenue collector of the St. Paul, Minn., district. The case in point was that of the New Crystal Theater, Minneapolis, which will admit all service men in uniform free on Mondays under arrangement with a local business man.

MANY ARE CALLED—Photoplay technique and scenario writing have become parts of the curriculum at the University of California's extension division, thus following the example of Columbia University. The registration is so large that the class was divided into two sections. Earle Snell, formerly with Beatriz Michelena, is the instructor.

IMPORTANCE OF WAR FILMS—With the rapidly increasing importance and activities of this country in the war it has come to be essential that our people be kept informed of military achievements and progress. One great phase of this service is being done under Government auspices by a committee to distribute Official War Films made by the Governments of the United States, Great Britain, France and Italy. These will run from weekly news services to special features and the desideratum is the widest distribution in the shortest time. Proof of the popularity of this service lies in the fact that "Pershing's Crusaders" at the Grand Opera House in Cincinnati turned hundreds away each night and took in \$6,000 the first week.

ESSANAY'S FOOD PICTURES—At the suggestion of the United States Government as a means of teaching food conservation, the Essanay Film Company has begun the production of six short films on domestic science.

The work will be under the direction of Eleanor Lee Wright, an expert in foodstuffs. She will illustrate the best way to conserve meats and wheat. The films are being issued without expense to the Government and will be attached to Essanay's regular releases. They will be 100 to 200 feet in length.

EDUCATIONAL COMPLETING PLANS—Organization plans are nearly completed for the Educational Films Distributing Corporation. It will handle in the United States all subjects made by the Educational Films Corporation. Offices probably will be rented in 729 Seventh Avenue. Large capital is interested in the new concern.

ZIONISTS NOT INTERESTED—Neither the Zionist Organization of America nor the Federation of American Zionists is interested in any way in any moving picture idea. The announcement is a result of a statement that the "Federation of American Zionist Societies" is about to present a film called "Judahael."

The organizations making the denial add that there is no such association known as that which is presenting the film, and they also say that the Zionist Organization of America has refused to give its sanction to the exhibition referred to and declined to enter into an agreement with the producer.

STOLEN REELS RETURNED

The man who, by means of falsely posing as a representative of the film exchanges, secured about \$25,000 worth of reels from four leading motion picture theaters of Montreal recently, and was caught by local detectives, pleaded guilty and was released on suspended sentence on agreeing to return all the stolen reels, most of which were the property of Pathe Freres. The man had an idea of selling or renting the films to country theaters, but was evidently not aware that the scheme wouldn't work on account of the close tab kept on all the theaters by the exchanges.

Happy brides sometimes show a flash of anger. Catherine Calvert in "Marriage" (Keeney)



Mildred Harris in "The Doctor and the Woman" (Jewel) appeals to the sympathy of the mysterious "K" (True Boardman)



Josie Sedgwick and the safest horse at the Triangle studios—an uncommon combination



Romeo and Juliet a la mode. Mme. Navimova and Charles Bryant in "Toys of Fate" (Metro)



In this scene Mae Murray has not as yet lived up to the title of the picture, "The Bride's Awakening." But of course that is left for the time when only two is company. The photoplay is a Bluebird production

FROM PRODUCER AND DISTRIBUTOR

IN reply to Harry Rapf's statement in *THE MIRROR* that the state rights market is becoming of less importance, an official of W. H. Productions Company declares the independent market is in just as healthy a condition today as ever, but that there is a difference in the market valuation of features exploited independently.

Although the great number of the first run houses are practically tied up, as Rapf states, still a state rights buyer will invest his money now as before in exceptional special features, because the majority of the first run houses will lay their regular feature on the shelf as soon as they realize they can secure an exceptional box-office feature to take its place. A production of this nature still retains its high value on the market and can be readily disposed of. A fair or average production released independently can also be sold to state rights buyers, provided the price for the rights is gauged according to the possible revenue a state rights man can take in, allowing a fair profit on same.

Joe Lee, who is active in state rights productions, writes *THE MIRROR*, asking if "My Four Years in Germany," "The Kaiser," "Tarzan of the Apes" would go begging for the want of buyers.

"The only trouble with the state right field," he said, "is that it lacks at present attractions of special merit and box office value. Let us have some attraction offered such as the above and see if the market is dead."

E. J. McCarthy, of the Rivoli Film Attraction, Syracuse, states that he does not believe Rapf made a thorough investigation of the state rights field in New York State. "I do not know of a time," he adds, "when state right pictures were in bigger demand than they are at present."

"The conditions in other states may be different, but from my past experience I have never yet been afraid to handle a state right picture and I think that the market at the present time is very much alive."

Sam Werner, general manager of the United Program Film Service, St. Louis, said that a state right proposition, if properly handled, is not a dead issue. He said that his "experience has been, however, that the territory division was not properly made. This may be due to the fact that some state right buyers from a selfish motive would parcel off the territory to suit themselves."

"I know of a great many good subjects which are still open for this territory, and which have not been sold for the reason that someone has laid out the territory as Missouri and Kansas. Kansas, however, cannot be handled to advantage out of St. Louis, and to prove that I am correct regarding this matter, why do all the leading companies located in St. Louis furnish service to Eastern Missouri and Southern Illinois, and none of them to the State of Kansas? Some of the companies, however, also take in Southern Iowa, Western Kentucky and Northern Tennessee."

"Southern Illinois cannot be handled to advantage out of Chicago, on account of the time lost in transit, and to prove further that I am correct in the matter, right now, I am offered good subjects which have been bought for the State of Illinois."

"The same condition may prevail elsewhere, and if some of the producers of state rights stuff will only go to a little trouble and canvass the situation, they will find it to their advantage."

GOLDWYN PICTURES CORPORATION in its second releasing year will increase its productions from twenty-six to more than fifty. During its second twelve months Goldwyn will release: Geraldine Farrar, six productions; Pauline Frederick, eight; Mabel Normand, eight; Mae Marsh, eight; Madge Kennedy, eight; Rex Beach, six from his best works, and six productions with a popular male star whose name is not announced as yet.

Mabel Normand has signed a long-term contract with Goldwyn. Samuel Goldfish, its president, said: "In Goldwyn Miss Norman has developed a new personality that combines her former graces as a comedienne with dramatic power that we knew she had. I am especially happy that she has signed a new contract for a term of years."

"THE MODEL'S CONFES-SION," a six-reel Universal special attraction, is the first of its big Summer offerings, released June 3. Mary MacLaren appears as Iva Seldon, the model. Iva May Park directed. President Laemmle has given instructions that the strongest attractions be placed on the Summer release list, so that continued patronage will result.

Monroe Salisbury has completed "The Eagle," written by Henry Christeen Warnack and directed by Elmer Clifton. "Midnight Madness," directed by Ralph Julian, will be the Bluebird release for June 3. Ruth Clifford has the leading role. "Hell's Neck" features Harry Carey, assisted by Neva Gerber. Eugene B. Lewis wrote it and Jack Ford is directing it for Universal.

J. W. ALLEN, formerly manager of the San Francisco office of the Famous Players-Lasky Corporation, has been promoted to the important position of special representative to exchanges and has arrived in New York to take up its activities. Myron H. Lewis, formerly manager of the Los Angeles Exchange, has been made manager of the Frisco office, and J. J. Halstead, formerly assistant manager at Los Angeles, has been made manager of that office. Mr. Allen takes over his new duties after eleven years' association with the motion picture industry, during which time he was chiefly connected with the exchange business.

WILLIAM L. SHERRY announces that "A Romance of the Underworld," the first of the Frank A. Keeney picture productions, will be released next week. Mr. Keeney and Mr. Sherry have entered into an agreement whereby Mr. Sherry will distribute all of the Keeney pictures in the United States and Canada. The second Keeney picture, "Marriage," by Guy Bolton, was run off this week for the first time in the projection room of the Keeney Studio, 134th street and Park avenue.

ROBERTSON-COLE COMPANY, one of the largest exporting firms in the world, less than six months ago entered the motion picture field, placing at the disposal of independent producers its vast facilities for handling American products in all parts of the world. There was no extended publicity campaign; instead they quietly took over a large number of pictures made by independent producers, set their far-reaching machinery in motion and began exploiting and selling them on a high basis of efficiency and provided a safe and efficient method for getting prints into different countries for trade showings, exploitation and sales. With Edna Williams, who is experienced in the foreign end of the business, this firm, in connection with Arrow Film, now is selling rights all over the world, having placed in Europe, Africa and South America 30 pictures of high grade.

FOUR PICTURES have just been completed at Triangle's Culver City studio. The list includes "Madame Sphinx," a seven-reel H. O. Davis production, featuring Alma Rubens; "Iron and Lavender," a Southern drama in which Belle Bennett has the leading role; "The Red-Haired Cupid," a screen adaptation of one of Henry Wallace Phillips' "Red Saunders" stories, featuring Roy Stewart, and a Triangle-Key-stone comedy, temporarily titled "The Poor Fish," which was directed by William Beaudine.

YORKE-METRO, which produces the Harold Lockwood features, has moved its base of operations from Metro's West Coast studios to a plant of its own at 1329 Gordon Street, Hollywood, Cal. The first picture the Lockwood Company will put on in its new home will be "A King in Khaki," a romantic drama, based on Henry Kitchell Webster's novel of that name. Fred J. Balshofer made the adaptation of the book for screen purposes and will also direct the production.

PATHE and the Post Film Company have completed arrangements to release throughout the country a new single-reel travel series in conjunction with leading daily newspapers. Forty of the most important papers in the United States, extending from coast to coast and north to south, are parties to the contract, and as each film is shown in each city a corresponding travel article will appear in the newspaper.

To illustrate: In Pittsburg territory the titles on the film and on the one-sheet poster and in special advertising to be run in *The Press* will appear somewhat as follows: "Travel with the Pittsburg Press. Pittsburg Press Travel Series No. 1—St. Thomas, Virgin Islands, U. S. A."

The first release will be on June 16.

GENERAL FILM is releasing a new block of Snakeville Comedy re-issues by Essanay. This makes the second series of ten Snakeville subjects in new prints, new paper and new advertising material. The demand for these re-issues has exceeded all expectations, General Film reports.

"Tucson Jennie's Heart," the third of the Wolfville Tales by Alfred Henry Lewis, is released this week by General Film. Patricia Palmer plays the leading part. "The Girl and the Graft," an O. Henry story, with Agnes Ayres and Edward Earle, will follow the Wolfville tale as the Broadway Star Features release.

A DRAMA OF SOCIETY, "Old Loves for New," featuring Margery Wilson, is the first release on the Triangle May 26 program. The story is by Adela Rogers St. John and relates how a shallow and thoughtless debutante is married to the worldly scion of wealth through the tactful efforts of her mother. Later the loveless marriage develops into a real romance. Raymond Wells directed the production.

"High Stakes," the second release of the week, features J. Barney Sherry in the part of a modern Raffles.

Arthur Soutar wrote "High Stakes," and the scenario was made by Cinema Exchange. Arthur Hoyt directed.

THE FOLLOWING units are scheduled for release on the Vitagraph program for the week of May 27 by Albert E. Smith, president of the company: "Baree, Son of Kazan," a Blue Ribbon feature, with Nell Shipman and Alfred Whitman. Adapted from the Red Book Magazine story of the same title by James Oliver Curwood. Directed by David Smith; "The Plunge of Horror," a two-part serial. Episode 8 of "The Woman in the Web"; "Romans and Rascals," a Big V comedy, featuring Lawrence Semon, and Drew comedy in one part, "Rooney's Sad Case."

WILLARD MACK has begun work upon the first picture in which his wife, Pauline Frederick, will make her debut under the Goldwyn banner. Mr. Mack, who has assumed charge of the Goldwyn scenario department, will have his offices at the company's studio in Fort Lee. He has left the cast of his play, "Tiger Rose," which is running at the Lyceum Theater.

THE NATIONAL FILM CORPORATION, Denver's only motion picture concern, produced its first picture recently, a clever comedy entitled "From Caterpillar to Butterfly." It ran at one of the leading theaters and was well received.

"LOVE'S CONQUEST," starring Lina Cavalieri, has been completed by Edward Jose at the Fort Lee studios of the Famous Players-Lasky Corporation. The title symbolizes the power of love in leveling all barriers. It is a picturization of "Gismonda," written by Victorien Sardou for Fanny Davenport, in which she starred for several seasons.

Despite announcements to the contrary, Gustav Seyffertitz, one of the most valued members of the Lasky Stock Company, will remain with the organization, appearing in Arctcraft and Paramount pictures.

"A Battle Royal" is a Mack Sennett subject for Paramount release. Most of the humorous situations take place in the prize ring. In the cast are Ben Turpin, Polly Moran and Charles Lynn. Richard Jones directed.

"Missing," J. Stuart Blackton's Paramount picture from the novel by Mrs. Humphry Ward, will be shown at the Iris Theater in Hollywood next Monday. It has to do with woman's part in the big war.

George Melford, director, is taking advantage of a brief rest to go on a hunting trip to San Clementi Island, where he will shoot wild goats and fish for swordfish.

"Believe Me, Xantippe," which captured the Harvard prize in dramatics, has been done in picture form. Wallace Reid appears in the leading role. Ann Little supports him as Sheriff Kaman's daughter. Donald Crisp directed.

WILLARD MACK has assumed personal charge of Goldwyn's scenario department, with his offices at the company's big studios in Fort Lee, N. J. Mr. Mack's association with Goldwyn is not his first appearance in the field of motion picture production or editing, his affiliation with the screen having begun in the days of the Biograph Company. The photoplays in which Pauline Frederick (Mr. Mack's wife) appears will be distributed through Goldwyn.

BESSIE BARRISCALE promises a brand new characterization in her seven-act adaptation of Grace Miller White's popular American novel, "Rose o' Paradise," her forthcoming Paralta play. The story concerns the adventures of a little optimist, Jinny Singleton, rightful heiress to a fortune left by her mother but made victim of a chain of unpleasant circumstances by her scheming uncle.

WITH THE SALE of the territorial rights to "The Last Raid of Zeppelin L-21" well under way, the Interstate Film Company has commenced work on a production which will be a historical chronology of the life of Woodrow Wilson.

THE SECOND set of ten revived Broncho Billy dramas are now offered by Essanay and are rapidly being booked. These are all Western dramas of the hills and plains and are fifteen minutes in length. New paper and new prints with photography by Essanay's new process add to the pictures. A complete line of advertising material is being issued.

GOLDWYN PICTURES CORPORATION announces the substitution of "All Woman," a dramatic story by F. Lloyd Sheldon, as its Mae Marsh release for June 2 in place of "The Glorious Adventure." The last-named production will be the subsequent Marsh release. "All Woman" will be on the way to Goldwyn contract customers in a few days. It tells the story of Susan Kildare, "the good girl who tamed a bad town." She goes to a little Adirondacks town to claim an inheritance and finds herself in a tangle of exciting circumstances. Hobart Henley directed.

Madge Kennedy is busy at the Goldwyn Studios in Fort Lee on her newest production, an original photodrama by Charles A. Logue called "The Service Star." Despite its title, this is not a war story. Briefly, "The Service Star" tells the story of the scion of an old and respected family made a slacker by a fear which has come to him through his mother. Directed by Charles Miller.



VITAGRAPH WELCOMES ANITA STEWART
Joy Prevails at the Company's Flatbush Studio When Star Begins Work on a New Picture

ERNEST SHIPMAN'S Spring announcement carries the names of thirty-two pictures for the current year which include twelve from the W. H. Clifford Company, featuring Shorty Hamilton in his new five-reel comedy sensations; six from the Francis Ford Producing Company, which has already released "Berlin via America"; twelve from the Josh Binney Company, featuring Funny Fatty Filbert in two-reel comedies; "A Nugget in the Rough," a five-reel western comedy drama; "Trooper 44," featuring the State police of Pennsylvania; "The Tiger of the Sea," a seven-reel sensation from the pen of Nell Shipman, and six features from the Titan Feature Photoplay Company of Spokane, Wash.

But twenty more pictures are necessary to reach the announced output of fifty-two a year, and contracts now executed and other plans in the making give Mr. Shipman assurance of exceeding this number.

Thirty-four states have been contracted for on the Francis Ford feature, and with the exception of three buyers all have bought on the strength of Mr. Ford's past reputation.

E. M. NEWMAN, lecturer and producer of the Newman Travel Pictures, arrived safely on the other side and is now touring the allied countries as a commissioner of the United States Government for the study of industrial and social conditions behind the battle lines. He will get illustrations of social, commercial and civil life under war conditions in Great Britain, France and Italy, with a view to America profiting by the Allies' experience, particularly with regard to the conservation of human power.

FOLLOWING the release on May 20 of "The Junkman," a two-reel Toto comedy, the funmaker will be seen in "Cleopatsy," which is said to surpass previous Rolin Comedies. The settings are elaborate and the picture will go well as a burlesque of "Cleopatra." Desert scenes, heavy Egyptian palace sets, camels and hundreds of extra people correctly costumed are employed.

METRO is preparing for a busy summer. All stars and companies east and west will be engaged on feature and special productions. The usual five-act all-star series pictures will be continued, and there will be several Screen Classics, Inc., productions.

Ethel Barrymore will return to the screen in a few weeks and Mme. Nazimova will soon be back at the Metro studios. Emily Stevens has returned, and her first picture will be "A Man's World," a screen version of the play by Rachel Crothers. Herbert Blache is directing, with Leander de Cordova assisting. June Mathis did the adapting.

Viola Dana has begun work in the New York studios on "Opportunity," a five-act feature adapted from Edgar Franklyn's novel of the same name. Albert Capellani has completed the direction of a screen version of Edith Wharton's novel, "The House of Mirth," with a notable cast.

Francis X. Bushman and Beverly Bayne soon will begin the interpretation of Corporal Luther A. Reed's photoplay, the working title of which is "Both Members." Charles J. Brabin will direct.

Multiple-reel pictures recently completed under the Screen Classics, Inc., trademark for release include "The Million Dollar Dollies," starring the Dolly Sisters; "Toys of Fate" with Mme. Nazimova; "Pay Day," Mr. and Mrs. Sidney Drew; "My Own United States," starring Arnold Daly, and "Lest We Forget," starring Rita Jolivet.

WILLIAM STOERMER was recently appointed general sales manager of the American Standard Motion Picture Corporation, whose New York offices and exchange comprise the entire third floor of the Leavitt Building, 126-130 West Forty-sixth Street, New York. His experience in the motion picture business has been extensive and varied. He has been in control of the production departments of several large companies in New York and on the Coast. As an executive he has successfully marketed pictures, and knows the exchange and exhibiting ends of the game thoroughly.

DUSTIN FARNUM, Winifred Kingston, and the members of their supporting cast, have returned to Los Angeles from Arizona where they have spent over a month in the production of Zane Grey's story, "The Light of the Western Stars."

After a week's work in their studio in Los Angeles Mr. Farnum will take a short rest prior to the beginning of his next state right feature, "The Wolf Breed," by Jackson Gregory.

WHAT OUGHT to have good drawing power during the coming hot weather months is a new Pathe scenic, "Yosemite in Winter," soon to be released. The photography is wonderfully sharp and picks out the marvelous detail of America's most famous natural garden spot clothed in ice and snow. The stark trees stand against the sky in sparkling magic and appear to be all crystal. It will be a feature to inspire novelty advertising.

DOUGLAS FAIRBANKS' next production to be released early next month as an Arctcraft picture is entitled "Say, Young Fellow." Douglas appears as a "cub" reporter in a small city, who wins distinction by interviewing a millionaire who has never been interviewed and who announced that he never would submit to reportorial inquisition. Frank Campeau is seen in the villain role. Joseph Henaberry is directing.

BABY MARIE OSBORNE'S popular series, "A Daughter of the West," heads the program to be released by Pathe for the week of May 26. There are Western thrills aplenty. The twelfth episode of "The House of Hate," Pearl White's best serial, is also released. There is a big thrill in it.

Harold Lloyd's one-reel comedy release on this program is called, "Fireman, Save My Child."

Part III of "Britain's Bulwarks" (one-reel) shows the hardships endured by the British army in the campaign in Mesopotamia.

"In Southernmost Russia" is a one-reel Pathe scenic film which shows the southern part of the Crimea, principally Sebastopol.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

Mutual's Active President—Helpfulness of Capes—The Sherry Staff—Some More Corys—Censorship—How Pat Does It

LAST WEEK we said that the new Mutual President was an "accident" in the film bizness without stopping to tell why.

James M. Sheldon had his own law office in the city of Chicago in 1914, one of his best clients being the investment firm of John Burnham and Company. A year or two before this the Burnham firm had made a few film investments and his legal work in connection with these had given Sheldon some real interest in "the pictures."

Knowing of this interest, John Burnham one day sent for the attorney and talked to him thus:

"I've just made my biggest film deal of all and I'd like you to go to New York to look after it. At least at the start. See if you can arrange your business to cover a couple o' months' absence, will you?"

"How soon will I have to start, chief?" Sheldon is supposed to have asked.

"Right away."

Now, that injunction would have floundered any other man with a business on his hands, but Sheldon merely nodded (it is whispered to us) and said:

"All right, I'll make the Century to-morrow if it will help!"

Arrived in New York our hero (blonde hero, too) proceeded to buy some furniture and fit up a decent looking office for his project, which went by the name of the Syndicate Film Corporation.

The idea was to put over a motion picture serial.

"Jim" put it over hard. The thing made over a million. You must have heard the title—pretty well known:

Oh, "The Million Dollar Mystery." No mystery about the Burnham profits though!

And "Jimmy" didn't get them rolling in "a couple o' months" either.

He stuck to his New York desk until they were all in.

And to the film bizness since—for, as I told you before, he had real interest in it. Knowing Sheldon, I might say I was surprised at his first slogan on coming into the Mutual presidency: "Business as usual."

"Business as unusual!" would better fit the man.

GLAD a few folks liked our Kaiser undt Gott film-title.

It encourages us to try another.

How's this?

"THE SEALING OF OSTEND."

By the British Navy.

(Assisted by a Little Concrete)."

THE OLD EXHIBITOR wants to say here and now that he doesn't like at all the attacks of the publisher of *The Billboard* on this industry and its leaders.

The attack on Adolph Zukor was particularly rank.

Anyway, people in glass houses shouldn't throw stones.

And for two cents, we'll prove to the publisher of *The Billboard* that he resides in a glass structure.

The two cents to be spent on a postage stamp on a letter daring us to supply said proof.

EVEN THOUGH the Sunday Movies Opening bill was "canned" in a Senate committee room, the endorsement given it by the State Conference of Mayors is going to prove a source of benefit. Particularly where Sunday opening is optional with the municipality will the okay of the assembled mayors be of worth.

This endorsement was very largely secured through the helpful co-operation of W. P. Capes, secretary of the Mayor's Conference, and a great admirer of the motion picture.

In fact, Capes has boosted the pictures for years.

Almost seven years ago (I believe I am telling the story for the first time) Capes was an official in a metropolitan social service organization. The latter had need of publicity for its work.

The bulk of its officers believed in newspaper and pamphlet publicity: it had always sufficed, why not again? But Capes had been going to—and been "bitten" by—the movies. He made a most revolutionary suggestion—that the screen be used for better results.

Mainly because they liked Capes they let him go to it!

The film was "The Other Half," which you may have seen in the nicolets in the one-reel days.

It attracted so much attention to the certain organization's work that the other officials concluded it had paid to "humor" Capes.

Capes must have been a good deal of a prophet, because to-day the screen is compared as a publicity medium to the press itself by such utilizers of it as the Liberty Loan Committee, the Committee on Public Information, the recruiting branches of the Army and Navy, the Food Conservation Department and the Red Cross, besides which 'tis even said it will elect the next President.

AMAN in Government publicity work writes us in high praise of this page, which he says he "has been reading with relish for many months." He asks us decently enough to pay him a call.

If he had been reading us for "many months," though, he would have known that the Old Exhibitor meets his readers only in these columns.

I've recorded this fact so often!

Not that I want to be mean—but please let me stay "in the character." It makes people read my stuff.

That reminds me that I first went on record re "invites" when one came in from Fenimore Cooper Towne—a luncheon one.

In mentioning it here I said that I would be glad to meet Towne when my *MIRROR* scribbles were finished and revelation of my identity no longer mattered.

But I'll never be able to lunch with Towne. He passed from this life just recently.

DON'T ASK me for "inside" description of the new William L. Sherry organization, for looking over the list of heads I find I'm almost totally unacquainted. I know Mr. Sherry, of course, by reputation (just as I know the Messrs. Loew and Schenck, despite that awful letter someone wrote *THE MIRROR* and which was printed!) but his staff are all "new" to me, although that doesn't mean they are new to the business. With an exception, and it's E. V. Morrison.

Morrison is another "Billy" Bach, a real sales promoter, who simply just won't run out of ideas. These Class 1-D sales promoters remind me of cartoonists on the daily papers with their unending torrent of fresh stunts!

Last week, with them, is last year. And they decline to dip into the past.

Morrison started the first of the exhibitors' services. From a tiny office in the Times Building he sent forth confidential reports on the new releases. Got into the confidence of a lot of exhibitors, and in that way learned the whys and wherefores of the exhibiting game.

Having once been a trade journalist, Morrison speedily found himself most interested on the advertising side. He doped out all sorts of publicity tricks for his theater clients and most of them were winners. This led to Sherry installing him as advertising service man and general business booster for the New York Paramount exchange. While a film veteran Morrison is still (presumed-to-be) a youth.

"WITHOUT FEAR OR FAVOR" sincerely trusts

that Assistant District Attorney Brogan in New York and his colleagues in the Los Angeles and Chicago prosecutor's office will not become discouraged in their fight to drive the stock crooks from the movie field by the "joke" punishment meted out to Giles P. Cory, of Cory and Company, fiscal agents for "The Birth of a Race" proposition.

Heaven knows how much of this stock Cory helped unload on the unsuspecting, still the best deterrent that could be applied to him was a mere \$1,000 fine for having pushed the stock without a license under the "blue sky law" of Illinois!

A thousand dollars!

ISN'T Cory going to fear the law forever and ever amen? *Isn't it to law?*

Or when you think of the poor dupes—to CRY?

LITERATURE "almost identical with that sent out by Cory and Company, including 'testimonials' for the picture from Julius Rosenwald, Governor Lowden, the Rev. Jenkins Lloyd Jones, etc." is being circulated.

LONG AGO I revealed Robert H. (whatever does it stand for?) Cochrane as the Cleverest Man—who had been trying to make us all forget it. I was forced to refer to this soft-pedaling again, a month since, by the Laemmle Anniversary statement.

Here Rupert Julian rises and makes of our stand an I-Told-You-So. In just the proper spirit of wrath, Mr. Julian says:

"Really, Mr. Clawson and I feel beastly about getting all the credit for 'The Kaiser, the Beast of Berlin.' As a matter of fact, the idea originated with Mr. R. H. Cochrane and he has never claimed or been given credit for it."

When the fool writers who assail the methods of film executives get wise to the whole field they will grant we have "our good an' our bad." If they are fair, that is. I am not permitted to tell the story—gospel truth—that I've just heard about the Warren of Goldwyn, but it's along the splendid lines of the Cochrane credit-sacrifice and would never be good for "roast" copy!

DO YOU REMEMBER my prediction of before-the-mayoralty-election in New York that John F. Hyland, the Democratic candidate, would be the winner and that the local fil-lum industry would appreciate his regime?

At the time I wrote it I had in mind the censorship antics of Bell, Commissioner of Licenses under Mayor Mitchel, then seeking another term as Mayor with Hyland as his opponent. This news item, copied verbatim, is our latest I-Told-You-So:

NEW YORK CENSORSHIP

The Mayor Hyland regime via its Commissioner of Licenses, John F. Gilchrist, is going to maintain rigid watch on all picture features, having made an arrangement whereby the National Board of Review will act in conjunction with the Commissioner's office.

The spectacle of the all-knowing Bell banning a picture that the careful National Board had okayed was the chief disgrace (in the eyes of the industry) of the Mitchel regime.

DO YOU NOTICE that when P. A. Powers does something it's a startling something? It seems to me like just the other day (in reality nine years ago) that the Motion Picture Distributing and Sales Company started, with Powers, as he thought, not very decently treated.

Bing! "Pat" starts a rival and complete distributing organization. Simply his emphatic way of showing his displeasure. The Sales Company then let him "in" at his own terms.

'Bout three months ago "Pat" didn't like the way the industry was represented on the Committee on Training Camp Activities. He could have been diplomatic, but preferred to be forceful. Bing! The industry gets its own committee for its Training Camp Activities work. We told the story here.

Do you think that I'm surprised that "Pat" announces his own raw stock manufacturing company that bids fair to rival Eastman?

THE EXHIBITOR AND HIS ACTIVITIES

TOM MOORE, president of the Moore Theater Corporation, now controlling four theaters, will shortly begin the erection of the fifth link in his chain of houses in the national capital. This will be Moore's Arcadia on F street near 11th, with a frontage of forty-five feet. The Arcadia will be a gem in picture house construction and equipment, having a seating capacity of only 1,000. The keynote will be beauty and harmony of decoration, the color scheme being old rose, gold and white and the furnishings of the graceful lines of the Adam period.

CINCINNATI is to have another motion picture theater on Sixth Street, a square east of the new Palace Theater, now being built. It will be located on the site of the old American Type Founders Company, Sixth Street and St. Clair Alley, and will seat about 2,500. Emmett S. Sorg, Detroit, representing financial interests of that city and New York, is arranging for the transfer of the property. He is connected with the Fine Art Theater, Detroit. The improvement and ground represent an investment of about \$200,000. This will be the third amusement house on Sixth Street, as the Gifts Theater is within two squares.

"THE UNBELIEVER" broke all house records at the Liberty Theater, Seattle, last week. Saturday was devoted to the United States Marines, the entire receipts going to that branch of the service. The Marines paraded the streets with a rapid-fire gun, firing blank shells on every corner in their drive to sell more tickets for the night performance. At the theater the stage was set to show a trench, with the sandbags forming a front. Marines were stationed behind this barricade and just before the picture started they fired a volley over the bags point blank into the audience—a startling effect, but a little hard on nervous patrons.

MURRAY HILL THEATER at Broadway and 14th Street, Flushing, L. I., has been leased to Charles Krummeek through Walter Eagan. The theater has been entirely redecorated. Feature pictures booked through the exchanges of Paramount, Arterraft, Metro and Bluebird will be presented. The resident manager will be Charles Ruffe. Mr. Krummeek conducts the Krummeek studio in the Savoy Theater Building on West 34th Street, Manhattan.

PATHE'S production of "The Yellow Ticket" has been booked for early exhibition at the Rialto Theater. Fannie Ward appears in the leading role. Others in the cast are Warner Oland, Milton Sills, Helene Chadwick, J. H. Gilmour and Nicholas Dunaw.

A SUNDAY presentation of "My Four Years in Germany" at the K. of P. Theater, Greensburg, Ind., brought in nearly \$70 in war taxes on the tickets sold. Manager Dunn said many persons came in their autos from Indianapolis, nearly 40 miles away.

EUGENE RAUTH, manager of the California and Portola theaters, closed the Portola for repairs and a general renovating, and reopened it May 12. The open booking policy and the same staff will be continued.

THE FLORENCE THEATER, a new motion picture house in Pasadena, Cal., recently opened under the management of D. H. Schuhmann. First National Exhibitors pictures are largely shown, other booking being open. The theater is an artistic building.

ROBERT H. LIEBER, president of the First National Exhibitor Circuit, is a member of a committee of five Indianapolis business men who raised \$10,000 from 123 Indianapolis concerns to be expended in advertising War Savings Stamps. For thirty-four weeks ads will be run in the newspapers telling the public about the stamps.

HENRY K. BURTON, general manager for Olson & Barton, who lease the English Opera House in Indianapolis, Ind., from the Valentine Company during the Summer season, has billed the photoplay, "The Kaiser, the Beast of Berlin" for English's, to follow the closing engagement of the LaSalle stock company.

THREAT TO CLOSE his theater if the city council of Hendrum, Minn., insisted on exacting a license tax of \$1 a day has won his case for Martin Enger, proprietor of a picture house in that place. When Mr. Enger enforced his threat over a period of two days the council wiped out the \$1 a day tax and promptly began considering Mr. Enger's offer to pay a tax of \$25 a year.

JAKE ROSENTHAL, of the Majestic Theater, Dubuque, Iowa, cancelled his vaudeville bookings in order to present "The Kaiser, the Beast of Berlin," for a week. On the first day, during which it rained and snowed, he played to \$501.75.

EDMUND DICKEY is the manager of a theater, the Auditorium, at North Platte, Neb., which gives every cent above the cost of the film to the Red Cross. Mr. Dickey is a prominent business man of North Platte and operates the theater as a side line. His operator, cashier, ushers and musicians give their time, with him, for nothing.

FRANCHISE HOLDERS of the Exchange Association held a meeting in Montreal last Saturday and plans were discussed for the formation of a similar body in the Maritime Provinces.

THE DISPUTE in Sherbrooke, Canada, regarding moving picture houses remaining open on Sunday has been decided in favor of the Lord's Day Alliance, and theaters there will henceforth be closed on Sundays.

AT THE RECENT election of officers of the Managers' Exchange in Montreal, James O'Laughlin of Metro was made president.

BAUER AND HAUSER, owners of the Delaware Avenue Theater, Albany, N. Y., have secured a judgment for \$360 against E. Grau, who has been acting as manager of the house the past season, also an order to dispossess Manager Grau, who has made a greater success than any of the previous managers. He became involved in a peculiar agreement. Grau alleges that he was to pay no rent, but was to keep the theater open during the winter, so that the owners could obtain a desirable purchaser of the property. In that event Grau was to receive \$1,000 as his share, while the owners claim that Grau violated the agreement to pay a certain sum each month.

FIRE in the film room of the Victoria Theater at Three Rivers, Quebec, has destroyed the building, stores and residences, with a loss estimated at \$150,000.

A. C. HAYMAN, manager of the Cataract Theater, Niagara Falls, is doing some extensive advertising in the local newspapers, and finds that his returns at the box office warrant it. Mr. Hayman also publishes an elaborate house organ, which he finds does much in interesting his patrons in his attractions.

GEORGE F. WRIGHT, well known in motion picture circles in the Capitol district, Albany, N. Y., has sold the Pine Hills Theater to Harry Lazarus of New York. After many improvements to the house it opened this week under the new management, presenting an attractive program of the latest screen productions in conjunction with a large orchestra. The Pine Hills Theater is desirably located in the residential West End section of the city and caters to a class that demands the best in the line of film productions. Manager Lazarus purposes to offer nothing but high-grade pictures.

KING AMUSEMENT COMPANY of Albany has sold the Arbor Theater to George Dixon, a resident of the Capital City. As formerly the house will be under the management of Ben Apple.

THE BREVOORT, a new moving picture theater at Bedford Avenue and Brevoort Place, was opened May 1. It will seat 2,500, there being 1,800 chairs on the main floor and 700 in the balcony, including loges where smoking will be permitted, each with an unobstructed view of the screen. Broadway attractions will be presented and the music will be a special feature. The lobby is finished in polished marble, with mirrors and tiled floor.

Architecturally the building is beautiful. It was designed by R. Thomas Short, architect, and built by the Brevoort Holding Company, A. H. Schwartz, president.

LIBSON, Cincinnati motion picture theater manager, has leased the Grand Opera House, Cincinnati, for the Summer season. "The Birth of a Nation" will be the first film shown.

WORK on Tom Moore's Rialto, Washington, D. C., has been held up on account of delay in the shipment of steel. This is arriving and it is expected the theater will be ready for exhibition in the late Summer.

ARTHUR C. WILLATS of the Buffalo Evening News advertising department and E. C. Winegar, manager of the Central Park Theater, have collaborated on a thrift stamp picture entitled "Lick the Kaiser." The film will shortly be shown in all the local houses.

OLYMPIC Motion Picture Theater, in Pittsburgh, has been reopened after being "dark" since Feb. 17. The Olympic now extends from Fifth avenue to Diamond street, twelve doors offering commodious avenues of entrance and exit. A scientific lighting system has been installed. The English style of seating, without balconies, has been followed. An orchestra of 25 pieces, led by Charles Caputo, provides music. An organ also has been installed. The opening film was William Farnum's in "Rough and Ready."

THE MOTION PICTURE EXHIBITORS' LEAGUE of Cincinnati has announced to officials of Local No. 165 that they have decided to increase wages of motion picture operators \$4 a week. This makes the scale range from \$23.50 to \$35.

IMPROVEMENTS costing \$30,000 will be made in the near future at the Walnut Theater, Cincinnati. A firm of architects has received orders to prepare plans for the improvement.

CINCINNATI motion picture theater managers have gained a point that makes them rejoice. Theaters that show vaudeville attractions have agreed not to exhibit motion pictures.

TELLS ABOUT THE PEOPLE OF THE SCREEN



HENRY B. WALTHALL

Who Has Returned to His First Director, D. W. Griffith, to Play a Leading Part in a New Production

MARGUERITE CLARK will appear in the dual roles of Topsy and Little Eva in the screen production of "Uncle Tom's Cabin." The amusing antics of the pickaninny provide scenes of humor, while as Little Eva the pathetic incidents draw upon her dramatic ability. The make-up and rags of Topsy completely disguise Miss Clark and the illusion is strengthened further by a number of scenes in which Topsy and Little Eva appear simultaneously. This is accomplished by the use of double exposure photography.

BABY MARIE OSBORNE appears as a diminutive cowgirl in her new Pathe picture, "The Daughter of the West," and rides her own Shetland. The pony has been induced in some mysterious way to do quite a little "bucking" and Baby Marie has been having a highly interesting time in riding him.

ENID BENNETT a vampire! It seems almost incredible, but the little Australian lady certainly does vamp in the production now being filmed. Miss Bennett has her own theory concerning vampires and believes they can do effective work in a demure way. At any rate, her type of vamping will be interesting to observe—from the safe distance of an orchestra chair.

IN "TOYS OF FATE," fifty art titles which greatly enhance the artistic beauty of the screen production are shown. These illustrated titles are the invention of Ferdinand Earle, Metro's art director, and are a part of his process known as motion painting. He believes that whole plays may be painted in miniature and produced on the screen with actors in animation, thereby getting billion dollar effects for a few thousand.

LIFE has held just one trouble after another for Frank McGlynn, who plays the German Kaiser in "The Caillaux Case." He has been on the stage for twenty-two years, during which time he was in the California earthquake and the Dayton flood, and his character parts have ranged from Lincoln to the Devil.

"There was only one downward step left for me," he laughed one day between scenes in "The Caillaux Case," "and now I have taken that. I am playing the Kaiser."

THERE is much sorrow in the Chaplin studios just now, for every effort of medical science failed to save or even prolong the life of the dearly loved "Mutt," the little white mongrel who co-starred with Chaplin in "A Dog's Life."

"Mutt" died of a broken heart and self-starvation. Although there was everything for Mutt to live for at the studio, the absence of his master, who was devoting his time in the interest of the Third Liberty Loan, denied the little mongrel of the one thing he wanted, the loving attention of his master, Charlie Chaplin. Chaplin himself does not know of his dog's death, for he has not fully recovered from nervous breakdown.

THE WILLS AND INGLIS STUDIO in Hollywood has been engaged by Harry A. Sherman for the picturization of the interior scenes of Dustin Farnum's feature, "The Light of the Western Stars." The largest Western dance hall set ever seen, it is said, upon the screen, is being built for the production.

EVERY DAY when work is stopped for the noontime recess, Madge Kennedy does not go to her dressing room or to the restaurant in the Goldwyn building, but instead hurries to the studio yard and there, where the sun is brightest, she finds a comfy steamer chair spread with rugs and cushions. Her maid, Frieda, stands by with chocolate and bread and butter sandwiches. Miss Kennedy enjoys this simple repast and then spends her remaining hour in completely relaxing. Then, wonderfully invigorated after her hour in the sunshine, she returns to the studio to continue the day's work.

MYRTLE STEDMAN offers this recipe for butterscotch pie which she says would meet the approval of Mr. Hoover:

"One cup brown sugar, 2 rounding tablespoonfuls of butter, the same of flour, yolks of 2 eggs, and 1 cup of milk. Cream brown sugar, butter, and flour together. Mix eggs and milk together and heat to boiling. Remove from fire and pour over the sugar, butter, and flour. Mix all together and let come to a boil until thick. Pour into crust, which has been browned; heat whites of eggs and spread over the top, adding a little sugar."

AMONG the articles saved from the Lasky studio fire at Hollywood, were a canoe belonging to Douglas Fairbanks, a Bill Hart saddle, a variety of stuffed birds and fowl, a sheep and a deer head. Rugs and furniture added to this made a miscellaneous collection upon which the general public sat, and which, eventually, was carried back to the studio by willing volunteers.

TALLULAH BANKHEAD, who will be seen in "When Men Betray," enjoys the distinction of being the daughter of a U. S. Congressman, and the granddaughter of a member of the U. S. Senate.

IN the Pauline Frederick picture "Prince Zilah," arrangements were made to use the Delmar estate at Glen Cove, L. I. The residence was copied from the palace of the Czar of Russia, both interior and exterior design. The rooms of this house were photographed and reproduced in the 56th Street studio for the interior setting of the motion picture and should prove of interest to filmgoers.

BUZZARDS are regarded as birds of ill omen by Mary MacLaren, who recently stopped work in a scene from "The Model's Confession" because of this superstition.

This scene required the destruction of a limousine, which is smashed by a sensational fall from a cliff into the ocean. Although the machine was repeatedly brought to a standstill an inch from the edge of the cliff, Miss MacLaren kept her nerve splendidly until she saw the somber birds soaring in narrowing circles over her head.

"Those birds mean death or disaster," she said, "and until they go I'll not work."

Finally the birds were driven away and then Miss MacLaren resumed her work in the dangerous scene.

ALICE JOYCE is the proud possessor of two remembrances from soldiers abroad. One is a bouquet of wild flowers plucked from a forest in France near the firing line, and the other is a cluster of shamrocks straight from the old country. The first gift was sent from the young brother of Agnes Ayres, and the second from a warm friend of Miss Joyce's brother, S. W. Henkel, who was formerly champion discus thrower and is now a member of the American Expeditionary forces in France.

THE GOLDEN CLASP of the beaded Nails worn by Edith Storey in "The Demon," is a rare souvenir of the Levant, brought to Miss Storey by Mrs. Williamson, co-author of the novel from which the play was taken. The beaded Nails worn by the native Algerian girls signify that they are unmarried.



MARION DAVIES

Who Has Abandoned Musical Comedy to Appear as a Screen Star in "Cecilia of the Pink Roses"

DOROTHY DALTON spent an eventful day when her godchildren, Co. D of the 115th Engineers at Camp Kearney entertained her by building a pontoon bridge which they christened "Dorothy Dalton." In fact, all the bridges built either over here or "over there" by the 115th Engineers will be so called. Miss Dalton presented each of her "children"—186 in number—with a leather covered book containing thirty-one smiling portraits of herself, with appropriate verses.

WILLIAM FARNUM has purchased one of the most expensive and elaborate saddles ever used in photoplays. It is made of heavy black leather and is inlaid throughout with silver, while the bridle is a mass of gold and silver emblems. The piece of leather used is said to have cost \$1,500. This unusual saddle will grace the horse Mr. Farnum rides in "Riders of the Purple Sage."

CHARLES RAY, in nearly every picture of late produced by Thomas H. Ince for Paramount, has had a lively scrap with the villain. In the latest, "Playing the Game," he has one of these encounters and comes off best. There are several good battlers in this film, including Billy Elmer and Robert McKim. "Playing the Game" is a lively picture and furnishes innumerable tense moments.

AN ENTIRE RANCH, set with a big, rambling ranch house, barns and corrals, has been erected at Indian Flats, on the Triangle Ranch studio, for scenes in the latest Ray Stewart Western, "The Red-Haired Cupid."

THE PICTURE AND IDEAS FOR PLAYING IT

"A Daughter of the West"

THE PICTURE

Five-part drama. Produced by the Diano Film Corporation and released by Pathe. Starring Baby Marie Osborne, supported by Frank Whitson, Marion Warren, Leota Lorraine, J. W. Foster and William Quinn. Directed by William Bertram.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The appearance of little Baby Marie in an ingratiating role. The comedy of the little darkey boy, unnamed in the cast, which gets over strongly. A melodrama of the kind popularized by Bill Hart and yet a story with child interest.

The Story and Production

Baby Marie plays June, the daughter of a mismatched couple. The wife falls in love with a social parasite, Allan Standish, and is cast off by her broken-hearted husband, Ralph Gordon, who takes his daughter, June, and goes to his old mining home at Hell's Gulch. There he is elected to his old post of sheriff and starts out to clean the town. "Rawhide Pete" is the ringleader against him.

At this time Allan Standish turns up. He has deserted the wife in the East, where she has died. He joins the fight against Gordon, incidentally trying to win away Gordon's governess, with whom the sheriff has fallen in love. Rawhide and Standish finally get their just deserts and Gordon weds his pretty governess, much to little June's satisfaction.

ADVERTISING IDEAS

Play up little Baby Marie rather than the story. It may be advisable to accent the fact that it is largely a typical Western drama of the Hart type if you feel that this fits your type of audience. Or you may sound the child note. The picture is adaptable for either handling. Use plenty of stills of little Baby Marie. Pathe has prepared some interesting press matter for exhibitors' use anent the child star. This should be used as extensively as possible in local papers. Six, three and one sheets have been prepared by Pathe. These play up the child angle, presenting Baby Marie and her tiny pickaninny friend.

Catch Phrases

"Can December successfully marry May?" "Would you give up your wife if she declared that she loves another?" "What would you do to the wrecker of your home?" "What becomes of the child when parents part?"

MUSICAL PRESENTATION

Open with light lively number.
Title: You love your daddy, cradle song.
Children get on life-boat, dramatic.
Mother holding daughter, soft theme.
Husband on beach sees wife, another dramatic.
T. Take him, then, a soft romance.
T. Hell's Gulch, continue dramatic.
T. With the spirit of revenge, lively medley.
T. Proprietor stops dancers, dramatic tension.
Horseman rescues Sarah, softer theme.
Return to dramatic with action.
Sheriff with child leaves hut, light lively.
Follow action with hurries, dramatics, etc. Watch for pistol shots.

The Picture Facts given under this head represent the judgment of our special staff

Harry A. Gibbs

Frederick James Smith

Fritz Tidden

Helen D. Reid

supplemented by that of
The National Board of Review

Any picture rejected by that board is not listed

"Toys of Fate"

THE PICTURE

Seven-part drama. Scenario by June Mathis. Produced by Screen Classics, Inc. Starring Alla Nazimova, supported by Charles Bryant, Frank Currier, Irving Cummings, Dodson Mitchell, Edward J. Connelly and Nila Mac. Directed by George D. Baker.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

Points of Interest

Mme. Nazimova's vivid playing in the picturesque role of a gypsy mother and daughter. Her first feature since her phenomenally successful "Revelation." Essentially the same supporting cast as in that production.

The Story and Production

The conventionality and trite development of "Toys of Fate" is made forgettable by the splendidly varied playing of Nazimova. She has supreme ability in presenting swiftly changing moods. Hagar, a gypsy and wife of Pharos, is lured from her people and later deserted by Bruce Griswold. The woman commits suicide, leaving a daughter, born before she met her seducer. Griswold attains wealth and position as the years pass. Eventually the same gypsy band comes again to the town. Pharos has been plotting vengeance and he seeks out Griswold.

Griswold is fascinated by the daughter, Zorah, now grown to womanhood and amazingly like the girl of his youthful folly. He gives the gypsies some land and sends Zorah to school, planning to get possession of her ultimately. Meanwhile, however, Zorah has lost her heart to Henry Livingston, a young lawyer, who, in turn, is engaged to another.

Zorah returns from school. Believing that Livingston is lost to her, she consents. After the wedding Zorah's father tells her of her mother's tragic death and demands that she kill her husband. But Griswold, in a drunken stupor, takes poison which the unhappy Zorah intended for herself.

Zorah is tried for murder and acquitted. In the end she weds Livingston, who, in defending her, has caused his shallow fiancée to break her engagement. So the way is opened for a marriage.

Nazimova plays Hagar and Zorah, shading the differences in the two women admirably. She has a slight tendency to overact in emotional climaxes, but throughout dominates the photodrama.

ADVERTISING IDEAS

The lobby may be arranged as a gypsy camp, with tents, fire, etc., and possibly a traveling wagon, if there is room enough. This wagon might be utilized as a street attraction, bearing a sign announcing "Toys of Fate." The ushers may be dressed as gypsies, also. Play up the

fact that this is Nazimova's third feature, following "War Brides" and "Revelation." If you played either, go strong on this, as both were big successes and the sort of features to be vividly remembered. Bring out the fact that she has the cast that supported her in "Revelation." If you played "The Fall of the Romanoffs," explain that Edward Connelly, who scored as Rasputin in that film, is in this picture. "Toys of Fate" should be handled in a big way, with dignified card announcements, etc., for your patrons. Properly handled, this will gain you new patrons. Striking 1, 3, 6 and 24 sheets have been prepared for exhibitors' use.

Catch phrases

"Would you wed a gypsy girl?" "What would be your vengeance upon the wrecker of your home? See the remarkable vengeance of the old gypsy, Pharos, in 'Toys of Fate.'"

MUSICAL PRESENTATION

Open with Spanish serenade.
Title: One of fate's helpless, a strain of gypsy airs.

T. Bruce Griswold, a lively pizzicato.
T. As the months flew by, agitato.
T. The gypsy husband with love, gypsy theme.

Hagar jumps off balcony, misterioso.
T. And so through the passing, Spanish dance.

T. The fire dance, rapid gypsy air.
T. Come up and kiss me now, love theme.

T. Maybe the gentleman will, misterioso.
T. Why tell them to move, a bolero.
Zorah throws flowers to Henry, love theme.

When letter E is shown, Spanish dance.
T. I chant my gypsy songs, gypsy airs.

T. Time carries us swiftly, love theme.
T. Pique makes woman, a soft waltz.
T. Fate toys with her puppets, gypsy theme.

T. You should not have sent me, tender melody.

T. As yet I haven't offered, love theme.
T. No, you have placed, a slow minor theme.

Zorah takes wine, gypsy theme.
T. My daughter before you start, dramatic tension.

Griswold enters room, agitato.
T. I'm very sorry to bring, love theme.
T. On the last day of the trial, hurry.

Father enters room, slow soft.
T. As the shadows fade away, gypsy theme.

"Moonshine"

THE PICTURE

Two-reel comedy. Produced by Paramount. Starring Fatty Arbuckle, supported by Buster Keaton, Al St. John, Charles Dudley and Alice Lake. Directed by Roscoe Arbuckle.

Values

Entertainment	Very Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

Arbuckle at his best. Swiftly moving satirical burlesque, a travesty on the moonshiner type of melodrama. Plenty of new byplay. Crammed with action.

The Story and Production

From start to finish this is movie comedy at its best. From the first instant, when Fatty, as a revenue officer in the Blue Ridge Mountains of Virginia, steps from a limousine, followed by his trusty assistant, Buster Keaton, and about a hundred deputies (all from the single machine), the laughs are continuous. Fatty uncovers a model still with modern equipment and every up-to-date convenience, but has rather a rough time rounding up the moonshiners. He gets involved in the remnants of a feud, meets the "ragged mountain flower," alias Alice Lake, who generously gives her up to his surprised assistant. The final fadeout finds Fatty disappearing over the hills with hefty shrugs of renunciation.

ADVERTISING IDEAS

The Paramount six, three and one sheets play up the satirical moonshiner idea neatly. Your advertising should bring out the fact that this a satire of the moonshiner movie, with Arbuckle as a nonchalant and daredevil officer of the law.

"The Oldest Law"

THE PICTURE

Five-Part Drama. Released by World Pictures. Features June Elvidge. Supported by John Bowers, B. Eloise Clement. Directed by Harley Knoles.

Values

Entertainment	Fair
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

Points of Interest

The appearance of June Elvidge in a strong role. The beautiful photography and exquisite rural scenery. A story which, lacking in originality, yet meets a popular demand.

The Story and Production

Little Jennie Cox, who had never experienced life in a big city, found herself unequal to the task of coping with New York when she found herself there—alone. Her father and only friend dead, she battled bravely until finally she came under the protection of Billy West, who had recently divorced his wife and needed a housekeeper. The relationship thus began ripened into love, and in the end Jennie and Billy leave for a honeymoon trip—and happiness. The picture was well directed and acted.

ADVERTISING IDEAS

The oldest law referred to in the picture is the law of self-preservation. June Elvidge, in the featured role, plays a girl who is forced to make many sacrifices in order to "keep the wolf from the door." Exhibitors can obtain effective posters and sheets from World film exchanges which display the action of the story.

For lobby display, use production scenes and have signs which tell the nature of the story. Be sure to advertise the fact that the story deals with the adventures of a country girl in New York.

Catch Phrases

"She Not Only Kept the Wolf from the Door, but Found Happiness in New York as Well." "She Obeyed the Oldest Law—Self-Preservation—and Finally Married the Man of Her Choice."

"The Golden Goal"**THE PICTURE**

Five-Part Drama by Lawrence McCloskey. Produced by Vitagraph. Starring Harry Morey. Supported by Florence Deshon, Jean Paige, Arthur Donaldson and Denton Vane. Directed by Paul Seardon.

Values

Entertainment Good
Story Good
Acting Fair
Photography Good
Technical Handling Fair
Settings Good
Moral Effect Wholesome

Points of Interest

Harry Morey in the role of a strenuous water front worker who sets out to make something better of himself and finally achieves success. The timely background of shipbuilding. A new twist to the strike story.

Story and Production

John Doran is a sea derelict who, as a water front worker, attracts the attention of a pretty society girl, Beatrice Walton, engaged in mission work. She plays upon his primitive passions until Doran resolves to make himself good enough "to sit in her parlor," as he expresses it.

With the help of a young stenographer of the yard office, Doran begins to study. He advances rapidly from position to position and in time becomes head of the shipworkers' union.

Meanwhile, Beatrice Walton's father is endeavoring to bring ruin to the Talbot ship yards, where Doran is employed, in order to get possession of the plant as part of his trust system. Using his daughter to play upon Doran's heart, he almost succeeds in his plan. Finally, however, the regenerated derelict awakens to the perils of the Waltons, saves the day as head of the workman's union, in preventing a bad strike in the Talbot yards, and ultimately finds that the inspiring little stenographer loves him.

ADVERTISING IDEAS

Bring out the fact that this is a story of ship-building, which is now strongly in the public eye. Pound away upon the vigorousness of Morey, "the man with the iron in his eye." Interest the labor leaders of your town in "The Golden Goal," which deals with workingmen's organizations. Consistent work along this angle should be a material help. Vitagraph has prepared some very forceful paper for exhibitors' use.

Catch Phrases

"He fought his way upward to be her equal and found that real love didn't exist at the top." "She made him and almost unmade him." "He almost sacrificed his honor for a modern Delilah." "Which means the most—the beautiful society girl or the simple little stenographer?" That is John Doran's problem in "The Golden Goal."

"The Mysterious Client"**THE PICTURE**

Five-part Drama by Charles Dazey. Scenario by Roy Somerville. Released by Pathe. Starring Irene Castle, supported by Milton Sills, Warner Oland and Caesar Gravina. Directed by Fred Wright.

Values

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

Well sustained trick mystery story with solution cleverly hidden. High speed action. Excellent cast, presenting the three players who put over "Patria." Spirited direction.

Story and Production

"The Mysterious Client" is a mystery with a surprise finish. There are apparent holes in the weaving until the "kick" climax reveals itself. Director Fred Wright has developed the story at top

speed, getting the most out of his script as well as from his players. Irene Castle gives a very agreeable performance of the girl in peril, while Milton Sills contributes his usual pleasant performance. Warner Oland is as sinister as only Warner Oland can be.

Harry Nelson is a young lawyer who has seemingly failed to succeed. Boris Norjunov comes to him secretly and asks him to perform an unethical legal service. Although he needs the money, Nelson refuses. Later a mysterious client, Jeanne Darcy, slips into his office and begs his protection. Then follows a series of adventures—baffling in themselves—in which Boris holds Nelson a prisoner in his house. Nelson is torn with doubts as to Jeanne's sincerity, noting, despite her words, a curious intimacy with Boris.

Nelson finally escapes but is again summoned by Jeanne, who once more asks his

help? Harry Nelson has to decide between these in "The Mysterious Client." Call attention to the skill of the Pathe organization in making mystery pictures, of which this is their latest and best example. Play up Milton Sills. Mention his work in other productions, as "The Honor System," etc.

For lobby display it might prove effective to hang a number of placards on which a question mark is boldly painted. Photographs of Irene Castle—and no actress, perhaps, in America takes a better picture—would be an adorning feature. Newspapers might co-operate in publishing "copy" about the star in her various activities on the screen, in behalf of war work, and other phases of life.

Catch Phrases

"A pretty girl in peril finds that chivalry still exists." "Girls, if your father

Toto in "Cleopatra" (Pathe) calls for rare edibles and "falls for" the rare Egyptian Queen



Norma Talmadge and Eugene O'Brien in "De Luxe Annie" (Select) have a conflict over Annie's real identity

Nonchalance and skill—mostly nonchalance—needed to make a mass shot. Bryant Washburn in "Kidder & Co." (Pathe)

aid. The lawyer now comes to believe that Jeanne is a member of a gang of kidnapers, who are holding a young heiress prisoner. He overhears Jeanne ordered to kill the heiress and sees the prisoner fall after the girl's revolver shot. Then, in the surprise denouement, it develops that the whole thing is a frame to test Nelson's heroic qualities. Jeanne is a society girl with a belief that chivalry and bravery still exist, while her father, who has posed as Boris, declares that these things have passed. Jeanne makes a bet with papa and Nelson happens to be picked.

ADVERTISING IDEAS

Irene Castle should, of course, be played strongly by exhibitors. She has a big and growing following. This is her first screen appearance since the tragic death of her husband, Captain Vernon Castle, on a Texas aviation field. If you have played "Patria" call attention to the reappearance of the stars of that serial in "The Mysterious Client." An effective display arrangement may be made of a revolver and a large roll of money, with a card bearing the words "Which will you

wants you to marry an impossible young man, take him to see 'The Mysterious Client.'" "How a beautiful society girl tests the man of her heart." "Suppose a beautiful girl came to you for aid, what would you do?" "He doubted her, yet he risked his life to save her."

MUSICAL PRESENTATION

Open with a romance, expressive.
Title: The mysterious client, dramatic theme.
Attorney and client in taxi, soft intermezzo.
T. Harry Nelson, dramatic.
T. With the dawn of a new day, soft intermezzo.
T. Who are you, dramatic theme.
T. Keep silent, repeat intermezzo.
Italian in restaurant telling story, mysterious.
T. At the end of a month, serenade.
T. Night and 17 Ivy street, minor melody.
T. The house of the mystic quest, heavy misterioso.
T. I can't keep it up, a soft melody.
T. I no giva dam, dramatic to end.

"With Hoops of Steel"**THE PICTURE**

Six-Part Drama by Florence Finch Kelly, With Scenario by Thomas J. Geraghty. Produced by Paralta and Released by Hodkinson Service. Starring Henry B. Walthall, Supported by Mary Charleson, William DeVaul, Clifford Alexander, Anna Mae Walthall. Directed by Eliot Howe.

Values

Entertainment Good
Story Fair
Acting Very Good
Photography Fair
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

Henry B. Walthall in a brand new role, that of a cowboy. Picturesque Western settings, exteriors of fine sweep, atmosphere well sustained. Western town apparently built specially for the production.

Story and Production

The star's well shaded performance of Emerson Mead, an independent and fearless cattleman, does all that is humanly possible to hold up the interest through the six reels, and offset clumsiness of scenario construction and a lack of dramatic values in direction. It is too slender a story for six reels. Since his return to the screen with Paralta, Walthall has done a shyler lawyer and a small town character. His Cowboy Mead will consequently be of unusual interest to fans. It is his first Western story, we believe, since the old Biograph-Griffith days.

Emerson Mead, independent cattleman, is the leader of the fight against the oppressive Fillmore Cattle Company of Las Plumas. The son of the company head disappears and Mead is accused of his murder. He manages to escape to his place in the desert, but later rides into Las Plumas to catch a glimpse of the girl of his heart, Marguerite Delarue. He is captured, but escapes again. Finally, however, he gives himself up to face trial. But on the morning of the trial Marguerite's baby brother disappears, and the whole town searches for him. The Judge, believing in Mead's honesty and honor, permits him to join the search, and he finds the child. The supposedly murdered boy turns up, Mead is vindicated and everything ends happily.

The photoplay gets its title from the friendship of Mead and two cowboy pals who are "bound by hoops of steel."

ADVERTISING IDEAS

Henry B. Walthall's name has big selling value. Play it strongly. Remind fans of his unforgettable performance of the Little Colonel in "The Birth of a Nation." Call attention to the fact that this is his first Western role since the old Biograph-Griffith days, when Walthall appeared in Southwestern plays with Mary Pickford, Blanche Sweet and others. For the newer patrons of the screen theater play up Walthall's skill as an actor. You can count upon Walthall personally satisfying your patrons. Mention in your advertising that Mary Charleson is playing opposite the star. She is well liked. Display pictures showing Walthall as a cowboy should be liberally used. A large life size cut-out figure of the star, revolver in hand, would be an effective lobby feature. An elaborate atmospheric lobby effect might be attained by arranging your ticket window to look like the back of a prairie wagon, by using plain brown or buff hangings to hide the ornamental sides of the entrance and possibly utilizing sand and cactus to complete the picture.

Catch Phrases

"They Called Him a Murderer, But Her Faith Was Unshaken." "He gave Himself Up to Prove His Innocence." "See Emerson Mead's Single-Handed Fight Against the Merciless Cattle Trust of the Southwest." "Would You Face Lynching to See the Girl of Your Heart?" "Is Friendship of To-day Bound by Hoops of steel?"

MUSICAL PRESENTATION

Open with rapid movement.
 Title: Emerson Mead, a love theme.
 T. Garcia's daughter, Spanish song.
 Emerson approaches wagon, misterioso.
 T. Hello, Bye-Bye Man, love theme.
 T. It's not true, plaintive theme.
 T. Come on boys, dramatic tension.
 Catch three pistol shots.
 T. In the days that follow, love theme.
 T. Oh, I forgot to tell, slow intermezzo.
 T. Drawn by an uncontrollable desire, love theme.
 T. There is no doubt, romance style.
 T. We found your son's body, love theme.
 Bandit is shot, pathetic theme, minor.
 T. I will keep my promise, love theme.
 T. In the days that follow, minor waltz.
 Fight begins, agitato.
 T. That brute tried, love theme.

"Cyclone Higgins"

THE PICTURE

Five-Part Comedy-Drama. Written by William Christy Cabanne. Produced by Metro Pictures Corporation. Features Francis X. Bushman and Beverly Bayne. Photographed by William Fildew.

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The comedy playing of Francis X. Bushman, a screen favorite, and his support in Beverly Bayne. Carrying the gospel into the wilds by a fighting minister; his goodness, power, both of arm and in his religion; a good church scene with much attending comedy, a clever child who follows the minister around the works: all go to make an entertaining play.

The Story and Production

Francis X. Bushman is cast in a play of the western wilds, in the role of a minister arriving at camp and beginning the work of a sky pilot. Deputy Sheriff Stone runs amuck with him and trouble begins, as the Deputy thinks church work is a part of the sheriff's duties and doesn't want any butters-in in the shape of regular preachers. Bushman bears the highly elevating name of Cyrus Higgins, to which is tacked "D.D." When the Deputy and Cyrus warm up to the boiling point, Cyrus calmly takes off his "specs" and his minister's coat, lays them carefully to one side, and sails in to let a little common sense into the Deputy's head. He succeeds; so much so that a native steps up and shakes him by the hand, saying at the same time that now he knows what that "D.D." stands for, by gosh! "Damned Dangerous!" And Cyrus is immediately dubbed "Cyclone Higgins"; and the village knows he is there.

About this time he meets Uncle Abner's Sally and the straight and narrow path becomes filled with thoughts. But Sally is sent away to his sister to be educated and the parson goes it alone until he is presented with a baby in a barrel by a mother who asks him to care for it. He does, and there is a pretty little scene where he teaches the child to say "Now I lay me." Cyclone manages to introduce the gospel into Lillyville, and also to bring some robbers to justice; and just as he does all this, Sally comes back, educated and in new clothes, and the end is plain. Bushman makes the most of a play with little or no plot; but all the scenes are pleasing and the tone is good. His comedy is of the mild type.

ADVERTISING IDEAS

There is much power in the names of the co-stars in this picture. An original stunt might be carried out in the shape of an electric fan playing on some light streamers bearing the name "Cyclone

Higgins, D.D." This would be effective right over the box office window. A youngster in a barrel might be placed in the lobby with legend "Cyclone's Legacy" in large letters.

Catch Phrases

"The Gospel According to a Strong Armed Minister." "Pray Fervently and Fight Furiously." "Preach, Pray and Fight; but Don't Forget to Fall in Love."

Wolfville Series

THE PICTURES

Two-Part Drama by Alfred Henry Lewis. Prepared for the screen by George H. Plymton. Produced by Vitagraph. Released by General Film. Features Bob Burns, Patricia Palmer and Jack Dill. Supported by George Holt, Tex Allen, William Lester, Sidney Hayes and Hattie Buskirk.

becomes congested with three telons. Green is assigned to defend them. He prepares a magnificent case, so fine that it seems the prisoners must escape justice. When it comes time for the prisoners to be brought to trial, the Stranglers of Wolfville, having seen the lawyer at work, take no chances. Aaron Green leaves Wolfville to go where his talents will be appreciated.

"CYNTHIANA"

Cynthiana Bark breezes into camp and opens a "Votes for Women" saloon. She bulldozes the men unmercifully and makes them patronize her, letting it be understood she will stand for no nonsense. She demonstrates this when she drops a Mexican who is rude to her. Then Oscar, "one of the 'bats in the belfry' type," goes soft and proposes to her. She refuses at the point of a Winchester, but changes her mind as she is about to kill him and shoots merely to scare. Oscar has had

bered for previous parts she had in Vitagraph features and serials. She is there with the "pep." Bob Burns as "Aaron Green" also does some very good work. These short subjects are not "fillers," they're "young features" and should be played as such.

ADVERTISING IDEAS

Link up all your advertising with the name of Alfred Henry Lewis, author of the Wolfville Tales. It would also be wise to run these pictures on a certain day each week, as the people who read these stories will be anxious to see them.

Catch Phrases

On "The Clients of Aaron Green"—"Aaron Green—Attorney-at-Law." "Wolfville." "Aaron Green's Client Goes Free." "Lawyer Wins Sham Murder Case."

On "Cynthiana"—"Cynthiana Bark—Bites." "Votes For Women Saloon." "Run by Woman." "Marries at the Point of a Gun." "Pursues Man She Turned Down." "Patricia Palmer and Jack Dill in Wolfville Story."

"Wolves of the Border"

THE PICTURE

Five-Part Melodrama by Alvin J. Neitz. Produced by Triangle. Features Roy Stewart and Josie Sedgwick. Supported by Frank MacQuarrie, Jack Curtis, Louis Durham and Curley Baldwin. Directed by Cliff Smith.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Excellent
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

An especially fast moving melodrama. The acting of the entire cast. The beautiful Western mountain scenery, which is photographed with an enhancing clearness.

The Story and Production

Rustling cattle in the West does not make for peace for the rustlers. It becomes doubly hectic when the person whose cattle is being rustled is a fearless man, with a penchant for taking the law into his own hands and settling most differences with a six-shooter. It can be well imagined then that there is plenty of action in Roy Stewart's latest Triangle Western melodrama, "Wolves of the Border," in which he is supported by the charming Josie Sedgwick and a fine cast.

There is excitement every minute, thrills aplenty, expert horsemanship and a pretty love story, in which Mr. Stewart wins the heart and hand of the daughter of an enemy neighbor who is the innocent cause of the cattle rustling, being under the guidance more or less of an unscrupulous foreman. And before he finally wins the girl he saves her life when she is kidnapped by a Mexican bandit.

ADVERTISING IDEAS

"Wolves of the Border" may be advertised much in the same manner as any Western melodrama, and an exhibitor may use the material for lobby display that he has used previously. Guns, saddles, lariats, in fact all of the paraphernalia of ranchmen placed about the lobby would be effective. It would not be a bad idea to have all the theater attaches dressed to resemble cowboys and cowgirls. These may be rented inexpensively and would be worth the moderate cost. If it is possible have one or more cowboys ride through the streets of your neighborhood, with cards on them saying: "Looking for the 'Wolves of the Border,' who appear in that picture at the ——— theater." Hardware or sporting goods stores should be glad to make a display of rifles.

Catch Phrases

"Neighbors Iron Out Their Differences With Shooting Irons." "A Three-Cornered Affair." "Irrigation, Exasperation and Guns." "Roy Stewart and Josie Sedgwick in a Virile Western Story of Intrigue, Love and Woman's Wiles, With Some Lively Gun Play as a Side Line."



It is a 5 to 4 shot that Fatty Arbuckle will never escape from his own distillery. A scene from "Moonshine" (Paramount)

It was a cold, cold winter for Gladys Hulette and Creighton Hale in "For Sale," a Pathe photoplay

Bessie Love demonstrating a pet trick of a gamin's alley in "A Little Sister of Everybody" (Pathe)

Points of Interest

The filmization of some of the best known western stories by Alfred Henry Lewis. The good acting of Bob Burns, Patricia Palmer and Jack Dill. The realistic settings. Good photography and acting.

The Story and Production.

"THE CLIENTS OF AARON GREEN"

Aaron Green comes to Wolfville and hangs out his shingle, an innocent and unsuspecting lawyer. Things are rather slow at first, but the boys frame up a murder case for him. The flood-gates of his oratory open to such purpose that the boys are willing to call it off and release the murderer, while the supposedly murdered man is brought to life by the lawyer's fiery words; "the drinks on me boys." A time comes when the calaboose

enough, so he jumps town and waits for the stage. Cynthiana discovers that he has gone and pursues him, marrying him right on the spot. Then Oscar's main worry is that his Pa is due to arrive. Pa gets there and falls into a fit when he hears his little Oscar is married. But Cynthiana fixes things by nursing the old gent and upon his recovery he proposes to her. When he learns that she is his son's wife it is quite a shock, but he admits his son had more sense than he suspected.

These two short subjects are the first of the series to be released and are among some of the best yet put on the market. The acting throughout the productions is very good. Jack Dill takes his part of "Oscar" very well, not missing any opportunities to give the audience a good laugh. Patricia Palmer is well remem-

"The Guilt of Silence"

THE PICTURE

Five-Part Drama from the Story "Silent Smith," by Ethel Hall. Produced by Bluebird. Features Monroe Salisbury and Ruth Clifford. Supported by Betty Schade, Alfred Allen and Sam DeGrasse. Directed by Elmer Clifton.

Values

Entertainment Good
Story Clear
Acting Good
Photography Excellent
Technical Handling Good
Settings Excellent
Moral Effect Wholesome

Points of Interest

A story of Alaska during the gold rush. Monroe Salisbury in a difficult part which is well played. Some of the best snow scenes ever put on the screen. Also shows numerous dog teams. Good acting throughout the production of the entire cast. Good photography.

Story and Production

Mathew Smith is about to return home when he is drugged and robbed of his gold by Gambler Joe and his wife, Amy. After he again gains consciousness, he follows Gambler Joe, but falls exhausted in the snow. He is rescued more dead than alive by Harkness, one of his best friends. Having lost everything, Harkness has pity on him and takes him to his cabin in Circle City. Through the exposure to the severe cold Mathew loses his voice. In Circle City Mathew is known as "Silent Smith." Shortly "Silent Smith" and Amy are thrown together again in the Glendale House, a combination saloon, dance-hall and hotel. Amy poses as a girl looking for her brother and fascinates Harkness. Smith sees the two together and Amy accuses him of betraying her. Harkness marries Amy, but has to leave her immediately to go to his claim to hold it against jumpers. While he is away his daughter arrives; she falls in love with Smith, but later suspects him of betraying her father when a child is born to Amy. Harkness arrives home shortly after and Amy accuses Smith of the parentage of her child. Harkness shoots Smith, wounding him only slightly, and through the shock Smith regains his voice. Harkness discovers that Amy has been untrue to him from the moment he married her and had profited heavily by her disclosure of his mining operations.

ADVERTISING IDEAS

Decorate your lobby with bear skins, snow shoes, pick and shovel; also use branches of pine or spruce and cover these with artificial snow. It would be a good scheme if possible to rig up a dog sleigh like the one used in the picture. Feature the names of Monroe Salisbury and Ruth Clifford. Also the picture has some of the most beautiful snow scenes ever produced and an excellent story.

Catch Phrases

"The Guilt of Silence"—a Story of Alaska. "A Throbbing Alaskan Drama." "Silent Smith" Speaks. "An Alaskan Delilah." "Monroe Salisbury in a Drama of the North." "The Curse of Gold." "The Voice of the Silent."

MUSICAL PRESENTATION

Open with moderate 4-4 movement.
Title: Let's get married, a soft waltz.
Amy falls in snow, dramatic tension.
T. Mathew's strength pulls him through, slow romance.
T. Dawn and the mating call, a hurry.
T. On arctic trails, slow waltz.
T. At Circle City, a one-step.
T. I don't belong here, slow waltz.
T. Last lap to Circle City, a march.
T. Amy stars, a fox-trot.
Amy looking at papers, a serenade.
David confronts Frank, agitato.
T. In the weeks that followed, love theme.
T. The right to live, a cradle song.
Mary enters room, love theme.
T. News of Harkness returning, dramatic tension.
Amy and Frank enter cabin, rapid movement.

"Confession"

THE PICTURE

Five-Part Drama Released by William Fox. Features Jewel Carmen, Supported by Fred Warren, L. C. Shumway, Jack Brammall, Charles Gorman and Andy Arbuckle.

Values

Entertainment Fair
Story Fair
Acting Fair
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

Jewel Carmen's splendid performance in the role of an unfortunate young bride. An entertaining story with a surprise ending. A well directed photoplay in which the interest is maintained until the final reel.

Story and Production

The plot development in this picture is particularly good. The story itself belongs in that popular class of melodramatic photoplays in which there is a deal of mystery, action and suspense, and it affords splendid screen entertainment. While there were a number of improbabilities during the telling, the ending, which proved it all to be a dream, disarms criticism. For are not dreams stories generally improbable?

Mary and Bob depart on their honeymoon happily, but before reaching their journey's end they are the victims of a hold-up in which among other things Mary loses her wedding ring. In consequence, they are regarded suspiciously by the hotel clerk and denied a room. A murder occurs during the night, and Bob is accused. Later he is sentenced to prison and before Mary can prove his innocence by tracking down the real murderer he is electrocuted. Just then Mary wakes up and finds it all a dream, and the honeymoon begins in reality. Jewel Carmen looked particularly charming.

ADVERTISING IDEAS

As the lost wedding ring features largely in this story of a bride's interrupted honeymoon, exhibitors might place a string of wedding rings in their lobbies. Or they might place a large drawing of a wedding ring inside of which might appear the figure of Jewel Carmen as a bride gazing at her hand, which is minus a wedding ring. Underneath a brief synopsis of the story describing the bride's plight, would attract attention. Either the figures or photographs of a bride and groom separated by a robber who is pointing a pistol at the bride, would also attract attention and arouse curiosity. For newspaper advertising carry stories such as this, "What would you do if you had just been married and were starting on your honeymoon and your husband was taken from you and sentenced to die for a murder he did not commit? How would you feel?"

Catch Phrases

"A Lost Wedding Ring Caused a Honeymoon to be Interrupted." "Her Honeymoon Was Interrupted and Her Husband Accused of Murder, But She Finally Found Happiness Through a Confession." "The Adventures Caused by a Lost Wedding Ring Shown in Confession."

"Pershing's Crusaders"

THE PICTURE

Eight-Reel Feature Released by the Film Division of the Committee on Public Information. Edited by H. C. Hoagland.

Values

Entertainment Excellent
Story Fair
Acting Good
Photography Very Good
Technical Handling Good
Settings Thrilling
Moral Effect Patriotic

Points of Interest

The patriotic appeal and the worth of the film as propaganda. The views of our

boys' activities in the trenches in France. The detailed account of the enormous amount of work manufacturing and building from ordnance and ships to sealing wax.

Story and Production

Every exhibitor should show "Pershing's Crusaders." It is a patriotic duty, and it will interest every American to a point of unbounded enthusiasm. Also it will inform the public of how the Government is spending its money. The enormity of the work in providing the sinews of war will astound most of the onlookers, surely those who have not taken the trouble to look into the matter up to this time.

During the first scenes the spectator is taken from factory to factory, a list of the output of which would take up this page, and then from place to place where things are made that are too large to be manufactured indoors. Life in the cantonments is also shown. Then the film takes us "over there" and places us right in the front line trenches with Pershing's fighters. There is a thrill in these scenes that seldom comes with viewing motion pictures.

ADVERTISING IDEAS

The manner of advertising "Pershing's Crusaders" is so obvious, that it would be effrontery to make suggestions here. Everyone will co-operate with you—everyone but an enemy alien.

"The Hypocrites"

THE PICTURE

Five-Part Drama Adapted from the Play by Henry Arthur Jones. Released by Cosmofotofilm Company. Features Elizabeth Risdon, Supported by Margaret Brewster. Directed by George Loane Tucker.

Values

Entertainment Excellent
Story Good
Acting Good
Photography Good
Technical Handling Very Good
Settings Good
Moral Effect Wholesome

Points of Interest

The performance of Cyril Raymond, an especially engaging juvenile. Elizabeth Risdon is always fine. The fact that the picture is an adaptation of a famous play. The atmosphere, which contributes in a great measure to the film.

The Story and Production

That Henry Arthur Jones' well known sex drama, "The Hypocrites," would make an interesting picture goes without saying if it were handled in an efficient manner. The material was there and it was only left for the producers to interpret it in terms of the artistic, which they have certainly done by obtaining a careful adaptation and placing the direction of it in the hands of George Loane Tucker.

The story concerns the love affair between Rachel and Lennard, who loved not wisely but too well and a child is the result. Subsequently Lennard appears rather characterless and allows his parents to persuade him to become engaged to another girl, whose fortune will lift the family debt. Following this the author threshes out the psychological angle of the complications, which are too detailed to recount here, and in the end Lennard is shown that it would be more than terrible if he sacrificed his love for the girl and the girl herself to save his family from ruin, and he marries her.

ADVERTISING IDEAS

"The Hypocrites" does not present any outstanding material for a stunt lobby display. That the picture is an adaptation of Henry Arthur Jones' well-known play is the principal advertising angle, and the author's name should be displayed as prominently as possible. A few enlargements of Elizabeth Risdon, the star, would make an attractive decoration and several sets of framed stills could be used to advantage. Bookstores might co-operate with a display of Henry Arthur Jones' published

works, the later ones, if they have not, "The Hypocrites."

A neat card stating the same author wrote the film, current at the theater would be valuable advertising. Circularize your mailing list thoroughly, laying particular stress on the famous play angle. The newspapers will no doubt be glad to handle any matter on the author, or Elizabeth Risdon, who at the time of writing is appearing in "Seven Days' Leave," at the Park Theater, New York.

Catch Phrases

"Hypocrisy is in Itself One of the Greatest Sins." "Have We Really a Right to Judge Others?" "The Hypocrites in This World Cause Most of the Trouble." "Henry Arthur Jones' Great Play, With Elizabeth Risdon in the Star Part." "Are You a Hypocrite?"

Notes of the Trade

J. W. Allen, formerly manager of the San Francisco office of the Famous Players-Lasky Corporation, has been promoted to the important position of Special Representative to Exchanges, and has just arrived in New York to take up activities in connection with his new post. As has already been announced, Myron H. Lewis, formerly manager of the Los Angeles Exchange, has been made manager of the Frisco office, and J. J. Halstead, formerly assistant manager at Los Angeles, has been made manager of that office.

A. J. Kennedy, formerly editor of the *Amusement Record* in Seattle, who resigned to go on the *Denver Post* as motion picture editor, has returned to Seattle to handle the publicity department with the local exchange of Famous Players-Lasky Corporation.

L. S. Levine, assistant general manager for William Fox Productions, made a trip to Seattle on business for his company. His headquarters are in New York.

Carl Pierce, manager of the Exhibitors' Service Department for Famous Players-Lasky Corporation, was in Seattle last week on business for his company.

C. F. Hill, manager of Goldwyn's Seattle branch, recently purchased an Oslan mobile.

Jack Ranz, manager of the Oslan Amusement Company, of Bremerton, Wash., controlling the Rialto, Rex and Dream theaters of that city, has announced his engagement to be married next month to Miss Keltner, assistant to the publicity manager at Famous Players-Lasky Seattle branch.

Theodore F. Holland, manager of the Indianapolis branch of General Film, has joined the army. C. D. Hill has been appointed as acting manager in his place.

Charles Gergrich, of Vitagraph publicity department, left New York last week to take personal charge of the publicity campaign of "Over the Top" during its run at the Fort Pitt Theater, of Pittsburgh, Pa.

Robert Matthews, who is appearing in the Davis Theater, Pittsburgh, with his own company in "The Rounder of Old Broadway," has received, perhaps, the first official call for service abroad in trench theatricals.

Raoul Rickner, for three years in the employ of the Specialty Film Import Company, Montreal, the representative of Pathe Freres, joined the Royal Air Force this week, the third employee of the company to become a flying man within the last three months.

I. W. Keerl, one of the best known men in the Los Angeles motion picture colony, has been appointed secretary of the Sherman Productions, Inc. Prior to his present affiliation he was vice-president of the Corona Cinema Company.

Tom North, one of the best known and most popular men in the big Pathe organization, and editor of the company's official house organ, the Pathe Sun, has been appointed division manager with jurisdiction extending over the entire Eastern district. Friends in the amusement world from Coast to Coast will learn with pleasure of Mr. North's promotion.

Frank R. Willey, who has been connected with World Pictures for some time as a news photographer, has resigned to accept the position of news photographer for the Y. M. C. A. in Europe. Mr. Willey will take "stills" and motion pictures of the Y. M. C. A. huts and other establishments to be used in the drive for additional funds with which to further the work of this organization.

Fred B. Murphy, of the United Film Service of Boston and Buffalo, has purchased the Harold Lockwood-May Allison re-issues for New York and New England from W. E. Shallenberger, president of the Arrow Film Corporation. The sale consists of four pictures, which were produced by the American Film Corporation.



How would you like to meet a wild and naively wholesome young woman in these days of the sophisticated sisterhood? Bessie Barriscale in "Rose o' Paradise" (Paralta)



A Fifth Avenue 'bus is an aid to romance. Edward Earle and Agnes Ayres in "Sisters of the Golden Circle" (General)

A lumber yard is not advantageous to sentiment. Harry Morey in "The Golden Goal" (Vitagraph)



In "Vengeance" (World) Montagu Love wins the affection of Louise Vale, who tells him tensely how she stole the idol's eye to obtain money—for him



In unusual photograph of William S. Hart and his picturesque screen life on the limitless ranges of the Southwest. In this scene from "The Tiger Man" (Paramount) Hart, as an outlaw

of the early fifties, has stolen into town in search of a man to help him right a great wrong. There is melodramatic suspense as he watches and waits

Adult anxiety and childish curiosity provide a splendidly photographic moment in "When Men Betray" (Graphic). Gail Kane and Juliette Moore



Bessie Love in "How Could You, Caroline?" (Pathe) seems for the moment to be Peck's Bad Girl—articles of frivolity having been found upon her



Mme. Petrova in "Tempered Steel" (Petrova) does not seem to be very receptive to the offer of wine

All is not laughter and sunshine for Madge Kennedy and Tom Moore in "The Fair Pretender" (Goldwyn)



Apr. 22. Playing the Game (Charles Ray).....4691 ft.
 Apr. 29. Let's Get a Divorce (Billie Burke).....4703 ft.
 Apr. 29. Tyrant Fear (Dorothy Dalton).....4048 ft.
 May 6. The Biggest Show on Earth (Enid Bennett).....4409 ft.
 May 6. Resurrection (Pauline Frederick).....4382 ft.
 May 6. The White Man's Law (Sessue Hayakawa).....5000 ft.
 May 13. Mile-a-Minute Kendall (Jack Pickford).....5000 ft.
 May 20. The Mating of Marcella (Dorothy Dalton).....5000 ft.
 May 27. Believe Me, Nantippe (Wallace Reid).....5000 ft.
 May 27. Prunella (Marguerite Clark).....5000 ft.
 May 27. His Own Home Town (Charles Ray).....5000 ft.
 June 2. Missing (Enid Bennett).....5000 ft.
 June 2. Love's Conquest (Lina Cavalieri).....5000 ft.
 June 9. Viviette (Vivian Martin).....5000 ft.

(Artercraft)

Apr. 15. Mr. Fix-it (Douglas Fairbanks).....4552 ft.
 May 13. M'Liss (Mary Pickford).....5000 ft.
 May 20. Old Wives for New (De Mille Prod.).....5000 ft.
 May 20. Selfish Yates (Wm. S. Hart).....5000 ft.
 June 2. A Doll's House (Elsie Ferguson).....5000 ft.
 June 9. Say, Young Fellow (Douglas Fairbanks).....5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.
 Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.
 The Sin Invisible (Mitchell Lewis).....6000 ft.
 Tarzan of the Apes (Enid Markey).....8000 ft.
 Passing of the Third Floor Back (Sir Forbes Robertson).....10,000 ft.
 My Four Years in Germany.....10,000 ft.
 Petrova Pictures (Mme. Petrova)
 Mar. The Life Mask.....6000 ft.
 Apr. Tempered Steel.....6000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
 Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.
 One Hour (Zeena Keefe and Alan Hale).....5313 ft.
 The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird).....5802 ft.
 The Cast Off (Bessie Barriscale).....5665 ft.
 The Zeppelin's Last Raid.....6000 ft.
 Those Who Pay (Bessie Barriscale).....6000 ft.
 The Belgian (Valentine Grant).....6000 ft.

FOX FILM

130 W. 46th St., N. Y.
 (Special Features)
 Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.
 Apr. 14. Western Blood (Tom Mix).....5000 ft.
 Apr. 21. American Buds (Jane and Katherine Lee).....5000 ft.
 Apr. 28. Her One Mistake (Gladys Brockwell).....5000 ft.
 May 5. Brave and Bold (George Walsh).....5000 ft.
 May 12. Peg of the Pirates (Peggy Hyland).....5000 ft.
 May 19. Confession (Jewel Carmen).....5000 ft.
 May 26. The Firebrand (Virginia Pearson).....5000 ft.
 June 2. Blue-Eyed Mary (June Caprice).....5000 ft.
 June 9. Ace High (Tom Mix).....5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.
 Mar. 24. Rough and Ready (William Farnum).....6000 ft.
 Apr. 7. Blindness of Divorce.....7000 ft.
 Apr. 21. The Soul of Buddha (Theda Bara).....6000 ft.
 May 5. True Blue (William Farnum).....7000 ft.
 May 19. The Caillaux Case.....6000 ft.

GENERAL FILM

25 W. 44th St., N. Y.
 (Falcon Features)
 Four-reel drama. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Amley, Mary Dibley, Viola Vale, Daniel Giffether, Ethel Ritchie, Margaret Landis, Neil Hardin.
 Feet of Clay (Margaret Landis, R. Henry Grey).....4000 ft.
 Brand's Daughter (Kathleen Kirkham).....4000 ft.
 His Old Fashioned Dad (Daniel Giffether, Mollie McConnell).....4000 ft.
 Zollenstein (Viola Vale).....4000 ft.

(Duplex Films, Inc.)

Shame (Zeena Keefe).....7000 ft.
 (Hanover)
 The Marvelous Maciste.....6000 ft.
 Camille.....6000 ft.
 Monster of Fate.....6000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.
 Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.
 Apr. 21. The Face in the Dark (Mae Marsh).....6000 ft.
 May 5. Joan of Plattsburg (Mabel Normand).....6000 ft.
 May 19. The Fair Pretender (Madge Kennedy).....6000 ft.
 June 2. All Woman (Mae Marsh).....6000 ft.
 June 16. The Venus Model (Mabel Normand).....6000 ft.
 June 30. The Service Star (Madge Kennedy).....6000 ft.

Goldwyn Specials

Heart of the Sunset.....7000 ft.
 Blue Blood.....6000 ft.
 Honor's Cross.....6000 ft.
 Social Ambition.....6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.
 Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Neil Shipman, Corrine Griffith, Ewart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.
 Apr. 15. The Girl from Beyond (Neil Shipman, Alfred Whitman).....5000 ft.
 Apr. 22. A Bachelor's Children (Harry Morey, Florence Deshon).....5000 ft.
 Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond).....5000 ft.
 May 6. The Little Runaway (Gladys Leslie and Edward Earle).....5000 ft.
 May 13. The Triumph of the Weak (Alice Joyce, Walter McGrail).....5000 ft.
 May 20. The Golden Goal (Harry Morey, Florence Deshon).....5000 ft.
 May 27. Bares, Son of Kasan (Neil Shipman, Alfred Whitman).....5000 ft.
 June 3. A Game With Fate (Harry Morey, Betty Blythe).....5000 ft.
 June 10. Find the Woman (Alice Joyce).....5000 ft.

HILLER & WILK

(State Rights)
 Longacre Bldg., N. Y.
 Five or more reels—rel. irreg.
 Raffles (John Barrymore).....6462 ft.
 Wrath of the Gods (Sessue Hayakawa).....4904 ft.
 Battle of Gettysburg.....4808 ft.
 Sporting Life (In course of production).....ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.
 Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.
 Apr. 15. Blindfolded (Bessie Barriscale).....5000 ft.
 Apr. 29. With Hoops of Steel (Henry Walthall).....6000 ft.
 May 13. The Snapdragon (Louise Glaum).....6000 ft.
 May 27. Rose o' Paradise (Bessie Barriscale).....6000 ft.

IVAN FEATURES

130 W. 46th St., N. Y.
 Five or more reels—every month.
 Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison).....5000 ft.
 Human Clay (Mollie King).....5000 ft.
 Life or Honor (James Morrison, Violet Palmer).....6500 ft.
 Conquered Hearts (Marguerite Marsh).....7000 ft.

JEWEL PRODUCTION

1600 Broadway, N. Y.
 Five reels or more—rel. irreg.
 The Doctor and the Woman.....5000 ft.
 The Man Who Dared God.....7000 ft.
 A Soul for Sale.....6000 ft.
 The Girl Who Dared.....6000 ft.

METRO PICTURES

Longacre Bldg., N. Y.
 Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.
 Apr. 15. With Neatness and Dispatch (Bushman and Bayne).....5000 ft.
 Apr. 22. Treasure of the Sea (Edith Storey).....5000 ft.
 Apr. 29. Riders of the Night (Viola Dana).....5000 ft.
 May 6. The Trail to Yesterday (Bert Lytell).....5000 ft.
 May 13. Cyclone Higgins, D.D. (Bushman and Bayne).....5000 ft.
 May 20. The Winning of Beatrice (May Allison).....5000 ft.
 May 27. Lend Me Your Name (Harold Lockwood).....5000 ft.
 May 27. Pay Day (Mr. and Mrs. Sidney Drew).....5000 ft.
 June 3. The Demon (Edith Storey).....5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters, The Million Dollar Dollies (Dolly Sisters).....5000 ft.

Lest We Forget (Rita Jolivet).....8000 ft.
 The Legion of Death (Edith Storey).....7000 ft.
 Blue Jeans (Viola Dana).....7000 ft.
 Revelation (Nazimova).....7000 ft.
 My Own United States (Arnold Daly).....8000 ft.
 Toys of Fate (Nazimova).....7000 ft.

MUTUAL FILM

220 S. State St., Chicago
 Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Muddock, Olive Tell, Gail Kane, Jackie Saunders.
 Apr. 1. A Bit of Jade (Mary Miles Minter).....5000 ft.
 Apr. 8. The Richest Girl (Anna Muddock).....5000 ft.
 Apr. 15. The Primitive Woman (Margarita Fischer).....5000 ft.
 Apr. 22. Hearts of Diamonds (William Russell).....5000 ft.
 May 27. Social Briars (Mary Miles Minter).....5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.
 Five-reel drama—every Sun. Features Antonio Moreno, Helene Chadwick, Frederick Ward, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.
 Apr. 14. The Busy Inn (N. I. Panoff, Mme. Lesienko, Mme. Orlova).....5000 ft.
 Apr. 21. Ruler of the Road (Frank Keenan).....5000 ft.
 Apr. 28. Dolly Does Her Bit (Baby Marie Osborne).....5000 ft.
 May 5. How Could You Caroline? (Bessie Love, James Morrison).....5000 ft.
 May 12. The Dagger Woman (Ivan Mosquin, Olga Zovska).....5000 ft.
 May 19. The Mysterious Client (Irene Castle, Milton Sills, Warner Oland).....5000 ft.
 May 26. A Daughter of the West (Baby Marie Osborne).....5000 ft.
 June 2. The Yellow Ticket (Fannie Ward, Milton Sills, Leon Barry, Helen Chadwick, Warner Oland).....5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago
 Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.
 Uneasy Money (Taylor Holmes).....5400 ft.
 Brown of Harvard (Tom Moore and Hazel Daly).....6100 ft.
 Men Who Made Love to Me (Mary MacLane).....6200 ft.
 Unbeliever (U. S. Marines).....6800 ft.
 Ruggles of Red Gap (Taylor Holmes).....6190 ft.
 The Curse of Iku (Tsuru Aoki).....6500 ft.
 Chase Me Charlie (Charles Chaplin).....4490 ft.
 A Pair of Sixes (Taylor Holmes).....5400 ft.

RIALTO DE LUXE

130 W. 46th St., N. Y.
 Five or more reels—rel. irreg.
 The Unhastened Woman (Grace Valentine).....7000 ft.

SELECT PICTURES

729 7th Ave., N. Y.
 Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.
 Apr. The Reason Why (Clara Kimball Young).....4665 ft.
 Apr. Up the Road with Sallie (Constance Talmadge).....4585 ft.
 Apr. At the Mercy of Men (Alice Brady).....5000 ft.
 May. The Lesson (Constance Talmadge).....5000 ft.
 May. The Luxe Annie (Norma Talmadge).....6000 ft.
 May. The Ordeal of Rosetta (Alice Brady).....5000 ft.

STERLING PICTURES

729 7th Ave., N. Y.
 Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothorn, Anna Q. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.
 The Hypocrites.....6000 ft.
 I Believe.....7000 ft.
 The Natural Law (Marguerite Courtot).....6000 ft.

TRIANGLE

1457 Broadway, N. Y.
 Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.
 Apr. 14. The Law of the Great Northwest (Margery Wilson).....5000 ft.
 Apr. 14. Who Killed Walton (J. Barney Sherry).....5000 ft.
 Apr. 21. The Hand at the Window (Margery Wilson).....5000 ft.
 Apr. 21. Society for Sale (William Desmond).....5000 ft.
 Apr. 28. The Lonely Woman (Belle Bennett).....5000 ft.

Apr. 28. Paying His Debt (Roy Stewart).....5000 ft.
 May 5. An Honest Man (Wm. Desmond).....5000 ft.
 May 5. Mile. Paulette (Claire Anderson).....5000 ft.
 May 12. Her Decision (Gloria Swanson, J. Barney Sherry).....5000 ft.
 May 12. Wolves of the Border (Roy Stewart).....5000 ft.
 May 19. Who Is to Blame? (Jack Livingston).....5000 ft.
 May 19. Old Hartwell's Cub (Wm. Desmond).....5000 ft.
 May 26. Old Loves for New (Margery Wilson).....5000 ft.
 May 26. High Stakes (J. Barney Sherry).....5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.
 Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.
 Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone).....5000 ft.
 May 6. The Two-Soul Woman (Priscilla Dean).....5000 ft.
 May 20. The Bride's Awakening (Mae Murray).....5000 ft.
 June 3. The Model's Confession (Mary MacLaren).....6000 ft.

WORLD FILM

130 W. 46th St., N. Y.
 Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.
 Apr. 15. The Trap (Alice Brady).....5000 ft.
 Apr. 22. The Purple Lily (Kitty Gordon).....5000 ft.
 Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley).....5000 ft.
 May 6. Masks and Faces (Sir Forbes Robertson).....5000 ft.
 May 13. Journey's End (Ethel Clayton).....5000 ft.
 May 20. The Swami (Montagu Love, Barbara Castleton).....5000 ft.
 May 27. The Oldest Law (June Elvidge, John Bowers).....5000 ft.
 June 3. The Interloper (Kitty Gordon and Irving Cummings).....5000 ft.
 June 10. The Cabaret (Carlyle Blackwell, June Elvidge, Montagu Love).....5000 ft.

NEWS WEEKLIES

GAUMONT

Flushing, L. I.
 (Gaumont News and Graphic)
 One reel—rel. irreg.
 Subjects to be announced later.

MUTUAL FILM

220 S. State St., Chicago
 (Screen Telegram)
 One reel—every Mon. and Wed. News of the Week in Pictures.
 (Publication Office—6235 Broadway, Chicago.)

PATHE EXCHANGE

25 W. 45th St., N. Y.
 (Hearst-Pathe News)
 One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM

1600 Broadway, N. Y.
 (Animated Weekly)
 One reel—every Wed. News of the week.
 (Current Events)
 One reel—every Sat. News of the Week.
 (Universal Screen Magazine)
 One reel—every week. Magazine on the Screen.

SERIALS

GENERAL FILM

25 W. 44th St., N. Y.
 (A Daughter of the U. S. A.)
 One reel—12 episodes—one every week.
 First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.
 (The Woman in the Web)
 Two reels—15 episodes—one every Mon.
 First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
 (The Eagle's Eye)
 Two reels—20 episodes—one every Mon.
 Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

PATHE EXCHANGE

25 W. 45th St., N. Y.
 (The House of Hate)
 Two reels—15 episodes—one every Sun.
 Features Pearl White and Antonio Moreno. Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.
 (Continued on page 750)

NEWS OF STOCK PLAYS AND PLAYERS

"Capt. Kidd, Jr." in Providence

PROVIDENCE, R. I. (Special).—"Capt. Kidd, Jr." was the offering of the Albee Players, week May 6-11. The play has been seen here before under the name of "Buried Treasure."

Walter Regan takes the leading part and makes an exuberant and likeable young hero whose lively imagination runs away with him and everybody he influences. Burton Churchill is the mild old bookseller with a slight Scotch accent and May Buckley is his fiery and combative young daughter. Raymond Bond is something of a surprise in a sort of "private secretary" part with a lisp and horn-rimmed spectacles. Albert Gebhardt expands smilingly as the man of mystery and Eugene Revere makes a lot out of his brief appearance as an expressman. Among the rural characters Helen Reimer is especially apt and amusing.

The settings, under Charles Schofield's direction, were unusually good, the old cellar shop with its many books and shelves, and the sands and sea of Cape Cod presenting difficulties which have been successfully dealt with. "Here Comes the Bride," 13-18.

Shubert Majestic: Musical comedy company opened May 20. W. F. GEE.

100 Times in Seattle

SEATTLE, WASH. (Special).—The Wilkes Players, at their theater, celebrated their hundredth play by presenting Eugene Walter's great drama, "Just a Woman," week May 5. Grace Huff returned to the cast after a week's rest and appeared in the leading role of the Woman, and her interpretation deserves the highest praise, for it was artistic and every line carried in a very capable manner. Ivan Miller gave her splendid support as the Man; George Rand, as the Boy, played the part with an earnestness that won him much applause; Henry Hall made a fine Judge; George Cleveland did some fine character work as the Bohemian coachman. The other members of the cast contributed much to the success of the performance. Business good. "In the Bishop's Carriage," week May 12. CAROLINE MENDELL.

Stock Rehearsal in Chicago

CHICAGO (Special).—Wilson Avenue Players are rehearsing Jack Lait's new play, "The Bohemian," which is tentatively scheduled for its premiere at the Wilson Avenue Theater (West Side), June 17. If the play should make a good impression, it will be recast for a run in the loop in the Fall, under the title, "The Scalawag." Miss Templeton, who will take the leading feminine role in the production by the stock players, it is claimed, will be featured in the downtown company. In the stock presentation Miss Templeton will be supported by Arthur Holman, Douglas Dumbville, Donald Foster, Thelma White, Frederick Weber, Louis John Bartels, and others. ATKINS.



IONE MAGRANE
Academy Players, Haverhill, Mass.

Brissac Players in San Diego

SAN DIEGO, CAL. (Special).—"Seven Keys to Baldpate," proved a very pleasing bill for the Virginia Brissac Players, week May 28, at the Strand Theater. John Wray was seen as the novelist at Baldpate, and gave a very interesting interpretation of the character. This was Mr. Wray's first appearance back of the stage since the company's present engagement, but his reappearance was welcomed by his many admirers. Jerome Sheldon, the new juvenile, proved himself a very capable actor in the part of John Bland. Miss Brissac was cast as the reporter and was as charming as ever. Eddie Lawrence was exceptionally good in the part of the Hermit. The other members of the company proved that Mr. Wray had used good judgment in the selection of the cast. The stage settings were very good.

"His Majesty Bunker Bean," May 5 and week, as presented by the Brissac Players, drew well-filled houses at all performances, and more than pleased. Roscoe Karns was cast in the title role and gave a finished performance. Harry Garrity as Pops was exceptionally funny. Miss Brissac as Pops' daughter was delightfully refreshing and Miss Dora Sullivan as the big sister was capital, and is proving another popular new member. The stage settings were arranged with great care. "Captain Kidd, Jr." follows. MARIE DE BEAU CHAPMAN.

Winners in Minneapolis

MINNEAPOLIS, MINN. (Special).—With motion pictures holding sway for two weeks at the Metropolitan, the Shubert had the dramatic field to itself the weeks of April 28 and May 5. "Playthings" and "Her Lord and Master," being the respective bills at the Seventh Street playhouse for these weeks. The former play marked the farewell appearances of Gertrude Ritchie and Edmund Carroll, valued members of the Shubert Stock organization practically the entire season.

Grace Carlyle was altogether delightful in the role of the capricious, head-strong, but withal captivating, Indiana Stillwater. Dwight Meade played her English husband with the proper spirit, and William A. Mortimer contributed his usual stellar performance. Jack Marvin and Erna Christopher, the latter a newcomer, played Indiana's father and mother acceptably, while Elsie Weller, cast as Lady Canning, did the best work of her present engagement. The role of Grandma Chazy Bunker fell to Mollie Fisher, and more congenial parts have fallen to this ingenue. Frederick Dunham, as Glen Masters, and Oliver Eckhardt, as Jennings, completed the cast in satisfactory manner. "Her Lord and Master" was by all odds one of the best stock offerings of the Spring season. Week May 12, "My Lady's Garter." CAROLINE BREDE.

Stuart Walker in Cincinnati

CINCINNATI (Special).—Stuart Walker's Stock company has made a profound impression on Cincinnati theatergoers, and is serving admirably to maintain interest at the Lyric at the drag-end of a season which has been none too active at best. For the week, April 28-May 4, Edward Sheldon's beautiful play, "Romance," was given an admirable rendition. Stuart Walker himself essayed the role of Bishop Armstrong, and gave a good account of himself artistically, being particularly effective in the scenes with Margaret Mower, who played Madame Margerita Cavallini. His examples of suppressed emotion gave one an insight into Walker's so-called new school of natural acting. Too much praise cannot be passed to Margaret Mower. She never once lost her character, and that is saying a great deal of any one who attempts a difficult role such as Cavallini. I saw Dorris Keane play the same part some years ago, and in a critical way Miss Mower would rank just as high. George Gaul was impressive as Cornelius Van Tuyl, and the rest of the cast was good. WM. SMITH GOLDENBURG.

Summer Stock in Maine

PORTLAND, ME. (Special).—The Jefferson opened a season of Summer stock May 20. The organization is known as The Players, under the active direction of E. V. Phelan. The leading man is Arthur Vinton, and the leading woman, Ernestine Morley. Others in the company are Edith Cooper, Eddie Phelan, a well-known favorite here, Walter Gray, James Barrett, John Taylor and Sadie Galloupe. A list of strong plays will be presented. PALMER STRAW.

Three of a Kind

OAKLAND, CAL. (Special).—The Bishop Players in "Wildfire," April 25, met with more than their usual success. Dainty Betty Brice as Mrs. Barrington had a part that fits her to perfection. Will Archer, who played Bud the stable boy in the original cast with Lillian Russell, was awarded a storm of applause. Wallace Pyke also scored an immense individual hit as Donovan the trainer. Rodney Hildebrand and Ben Erway, as the two suitors of Mrs. Barrington, had excellent parts and took good care of them. Hugh Metcalf, as the disreputable bookmaker, provided one of the best bits of acting in the piece. Eleanor Parker, Harold Hutchinson, George Webster, Jack Sheehan, James Newton, Georgia Knowlton and Ray Duddy are others who helped the play along.

Macdonough: Crane Wilbur Players in "Monsieur Beaucaire," to good-sized houses, Mr. Wilbur in the title role, was very much in evidence throughout the play and his portrayal of the part was excellent. Beth Taylor as Lady Mary was also good. The balance of the company deserve more than special mention for the good care they take of their various parts and to them go the credit of making the show the success it is. Hippodrome: "The Little Shepherd of Bargain Row," with Miss Audra Due and Del S. Lawrence in the leading roles. Rupert Drum, Howard Nugent, Margaret Nugent, Florence Priny, and the balance of the company were all well cast. LOUIS SCHEELINE.

Brooklyn Stock Players

Fifth Avenue: "Dora Thorne" was presented to fairly good business week April 28. It was well liked by the audience, and on account of being such an old and popular play, took well.

Week May 6: "The Princess of Patches" by the Fifth Avenue Players. Miss Melvin had a good part in this play, which also allows good opportunity for excellent costuming, and each member of the company has an opportunity to do the best.

Grand Opera House: The old and well-known play, "Madame X," was shown to a large business. Edna May Spooner took the part of Madame X, and her appearance in this theater for this week was a remarkable success, explained only by her popularity with the public. Cecil Spooner as Helene Valmorin did not have her usual big part, due to the presence of Edna May. Rowden Hall as Raymond Floriot was very good, and, in fact, the whole cast was fine, and the people seemed well pleased.

"The Gay Matilda," at the Grand Opera House week April 13, introducing many new songs, dances and specialties.

"The 13th Chair" in New Haven

NEW HAVEN, CONN. (Special).—"The Thirteenth Chair," received an excellent interpretation at the hands of the Hyperion Players. To Jane Morgan go first honors without question. Her rendition of the Wycherly role was perfect. Alfred Swenson's inspector was thoroughly mastered. De Forrest Dawley gave a clever and understanding portrayal of Mason. Ida Maye played Helen O'Neil with sympathy and exquisite human touches. Frank Thomas did well as Crosby. Arthur Griffin's death scene was a choice bit. Russell Fillmore as Will was delightful. Emmy Martin did a splendid scene in the last act. Others who aided materially in the success of the play were Louise Farnum, Lorie Palmer, Charles Andre, Ethel Robbins, Will Sloan and Ethel Hauslein. Henry Oehler, returning after two years' absence, was well received. The stage effects were extremely well done, and the gowns were attractive. "Here Comes the Bride," May 20. Jerry Broderick, stage manager, left the company May 11, to enter Government service. HELEN MARY.

Players of Lynn

LYNN, MASS. (Special).—The Central Square Stock company, of Lynn, which has achieved unusual success is composed of Thomas Chermol, Harry Fischer, Lotie Salisbury, Walter Bedell, Alice Bentley, Harry Horne, Robert Brister, Ted Brackett, Frank Dowling, Edythe Ketchum, Hugh Cairns, Franklin MacDonald, May McCabe and Ida Park. "The Brat" was played to big business May 6. "What Is Your Husband Doing?" For May 13, "A Woman's Way"; "House of Glass," May 20. HORNE.

"A Woman's Way" in Salt Lake

SALT LAKE CITY (Special).—The Wilkes Players presented, week of May 5, "A Woman's Way," a delightful light comedy in which Nana Bryant again starred in a role which suited her to a "T." Miss Bryant is at her best in a part of this sort. Ralph Cloninger as Stanton, the husband, did nice work. Claire Sinclair was more than pleasing; the same can be said of Cornelia Glass and Ernest Van Felt. Huron L. Blyden was very good as the General; Cliff Thompson, as Livingston, was as he always is, excellent; Ancyn T. McNulty as Lynch, the reporter, played a newspaper man as he should be played; Frank Bonner was a good butler. The season at the Wilkes will no doubt continue through the Summer, from the appearance of the packed houses nightly. A. W. SULLIVAN.

Flashes from Stock Stages

The Cutter Stock Company, which did a paying business at Salamanca, N. Y. last Winter, is booked for a return engagement in the same city, in the near future.

The Emerson Players of Lawrence, Mass., are still pleasing. "The Guilty Man" was a recent success. Leo Kennedy as the Guilty Man, Maud Blair as Marie Foyet. Capacity business all the week.

The Liberty Players, of San Jose, which opened on Easter Sunday, has closed its season. Too much Liberty Bond business and other counter attractions reduced the Players business to nil.

The Jessie Bonstelle stock has bidden adieu to Buffalo. The company opened an engagement in Detroit last Monday. The season has been unusually successful, capacity audiences being the rule in the Star Theater at every performance.

The Mae Edwards Players (stock company), of Ft. Dodge, Ia., are doing a phenomenal business in that city. They opened March 15. This company is the successor to the Gardiner stock that played in Ft. Dodge the past three years.

"His Majesty Bunker Bean" was the stock offering at the Wilson Avenue Theater, Chicago, week May 7, and "Common Clay" at the National.

H. W. Pierong has been appointed manager of the Portland, Ore., Municipal Auditorium and has taken office. Since the opening of the Auditorium last Summer it has been managed by the mayor of Portland, George Baker, who for many years before his election as mayor was the leading figure in stock management in the Pacific Northwest. Mr. Pierong's experience as a theater manager has included the Pain's Fireworks Company, the Orpheum road show, the Orpheum in Duluth and in Lincoln, Neb., the Empress and the Strand in Portland; and the Hippodrome in Tacoma.



WALTER GILBERT
Academy Players, Haverhill, Mass.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Dispute Quickly Settled— [A. E. A. Contracts Popular]

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association.

The last meeting of the Council was held in the association rooms, 608 Longacre Building, May 7, 1918. The following members were present: Messrs. Stewart (presiding), Mitchell, Stevenson, Bruning, De Angelis, Christie, Craven, Crane, Jones, Coburn and Westley.

New members: Alice Chapin, Edward T. Colebrook, Miss Corinne, Richard Cubitt, Dan Davis, Edward G. Grant, Harold Heaton, Helen Kling, Teris Loring, Nila Mac, Leslie Moore, Margaret Philippi, E. Lee Robinson, Frances Shannon, Loring Smith, John Terry, Evelyn Vaughan.

A manager of good standing visited our office one day last week, and displayed two papers—the first being a U. M. P. A. A. E. A. contract signed by himself and one of our members, and the second a summons to court—issued to the actor through the efforts of an outside attorney whom he had employed—which had been served upon the manager. We were embarrassed when this open-minded manager exclaimed: "Why should I be sued? Your association is good enough for me; it ought to suffice for an actor." These words were, indeed, most gratifying, but the member concerned had never taken counsel of his association, despite the fact that he had been employed under the Standard Contract, which provides for arbitration as the best means for adjusting any issue arising between the parties who sign it. In this case the manager told a story containing defensive material. Within forty-eight hours we had the two sides by side in our Council room, mutually acknowledging the truth of the matter under consideration.

Wales Winter has given us much pleasure by recounting how a manager commissioned him by letter, a few days ago, to engage a stock company, with the proviso that all the actors must belong to the Actors' Equity Association. When Mr. Winter had made up the roster of the company he came to our office and verified the understanding that none but members had been retained.

On the day following the above incident Mr. Ali Hayman asked and received from us twenty-five "Run of the Play" contracts.

It should be noted with reasonable pride and satisfaction that the Government is using the U. M. P. A. A. E. A. contract exclusively, in engaging actors for companies under its direct control in military cantonment theaters.

Still another case has been adjusted upholding the rights of actors under the contract. It was the third instance of late wherein the manager had failed to give the required notice for terminating a season. Two of the managers have paid the necessary sums to cover the unfilled period of notice.

The last word from our Chicago soldier-deputy came from Camp Upton on the eve of his being sent overseas. Referring to the suspension of dues we make in favor of members in the army, Mr. Castle said he felt that fresh membership cards should be issued to soldiers in the regular way. "For my own part," he wrote, "I'd like to carry mine in my pocket when I go over the top." The whole profession ought to wish godspeed to a man of this quality.

Complying with the wish of the Council the corresponding secretary went to Chicago, where with the assistance of Councilman McWade and other members he conducted a meeting of actors at the Hotel Sherman on May 17.

Have you paid your May dues? Remember the annual meeting, Hotel Astor, 2 p. m., May 27.

By Order of the Council.

Stage Women's Success

Activities of the Stage Women's War Relief during the recent Liberty Loan drive had some gratifying results. At the Liberty Loan Theater on the terrace of the Public Library, Fifth Avenue and Forty-second Street, the receipts from sales were \$1,466,150, and subscriptions totaled \$8,303. From the Traveling Theater the returns were \$932,658 in cash and \$5,565 in subscriptions.

Marcus Mayer's Death

Marcus Mayer, a noted theatrical manager, died at a private sanitarium in Amityville, Long Island, N. Y., Tuesday, May 8, aged seventy-seven years. He had been ill since Dec. 31. His managerial life is a full chapter of some of the greatest theatrical events of the United States. In connection with Henry E. Abbey he managed the first tour in this country of Sarah Bernhardt. He was likewise manager for Patti in her first tour here in 1881, and accompanied her on her South American engagement.

In 1882 Mr. Mayer managed the American tour of Edwin Booth, and a year later was manager for Mrs. Lily Langtry. Among the other well-known actors with whom Mr. Mayer served as manager were Christine Nilsson, Fanny Davenport and Henry Irving.

Marcus Mayer was born in San Francisco. In his youth he served in the pony express in California, and later he was driver of a stagecoach.

Kleinman Resumes Practice

James S. Kleinman, attorney for the Department of Licenses for the past three years, resigned May 1, owing to the large increase in his private law practice. In the License Department Mr. Kleinman had charge of cases against theatrical booking agents, theaters and motion picture houses. He also assisted in the reviewing of motion pictures about which complaints had been made.

Mr. Kleinman will continue the practice of law at 120 Broadway, and will specialize in theatrical work.

New Brighton Theater's Reopening

After extensive repairs and refurbishing the New Brighton Theater, Brighton Beach, will reopen for the Summer under the management of George Robinson on May 27. The policy of high-class vaudeville adopted when the theater was first opened, and to which it has been devoted ever since, will be followed.

Appointments to the house staff, as announced by Mr. Robinson, include Benjamin Roberts as orchestra conductor, David Berk as stage manager, and Charles Dowling as treasurer.

"Hello America" Pleasing

"Hello America" began the Summer season at the Columbia on Monday night, with the usual gallery god contingent showering its approvals in shrill whistles and hearty laughter. Lower down in the house the audience seemed mightily tickled at the comedy of the two Sams, Lewis and Dody. Forty good looking girls make up the chorus, and Primrose Semon, who has the leading role in "Hello America," contrary to the custom in burlesque organizations, is pleasing as to face and form and sings exceptionally well.

Here and There

Prominent Russians of Charleroi, Pa. and vicinity have formed The Russian Dramatic, Musical and Singing Association, which has been chartered under the laws of Pennsylvania, with a capital stock of \$9,000. The organizers, who are led by John Renchovski, intend to build a theater at Charleroi at which Russian dramas will be produced.

The Misses Deborah and Hattie Harris, daughters of Mr. and Mrs. David Harris, of Harrisburg, Pa., have returned home from New York where they attended the Alviene School of Dramatic Arts. After spending the Summer with their parents the young women expect to fill professional engagements.

Eugene Morgan, the eccentric dancer and comedian discovered by Chamberlain Brown, opened at the Century Grove on Monday night. He has style and manner all his own, astonishing his audience by the novelty of his work and holding them by its cleverness. Next Fall Morgan will be a feature in a Broadway production.

Harry Lauder, on closing his annual farewell tour last week in this city, presented William Morris with a handsome diamond set in a platinum ring. Lauder said he might return next Fall.

Gene Aubrey has been accepted by the Royal Flying Corps of Canada. He ended his engagement in "Maytime" at the Broadhurst last Saturday night.

Richard Pyle is in a peculiar position, from which he is expecting Chamberlain Brown, his personal manager, to extricate him. The young actor is offered a number of opportunities, representing every line of theatrical activity. Which to accept is the puzzling question, and as Mr. Brown is to direct his professional destinies for five years to come, the actor has decided to leave the decision to him.

"The Liberty Gun"

The Shuberts have put into rehearsal a new play, entitled "The Liberty Gun," by Robert Mears Mackay and Victor Mapes. Robert Edeson leads the cast. Others in the company are: Malcolm Duncan, Henry Kolker, Luyster Chambers, Edwin Holland, Walter Colligan, Katherine Grey and Millicent Evans. The play will be staged under the direction of Frederick Stanhope.

A Patriotic Opera

Francois Ludger Diard, of Mobile, Ala., one of the younger poets of the South, has written a patriotic American grand opera, which has been set to music by Prof. Armand Balendonek, a Belgian musician, who has been in the States a number of years and formerly was connected with the French Opera at New Orleans and other cities during its tour in this country. The subject of the opera deals with a well known romance of the American Revolution.

Gosh! We're All Friends!

"So Long Letty" Done in Blackface

Oliver Morosco gave a big benefit performance, entitled "Gosh! We're All Friends," for the Stage Women's War Relief, at the Morosco Theater on Sunday night, May 19. It was unlike any benefit performance given this season, as it will be the first and only showing of an original revue. Mr. Morosco rewrote the revue especially for this occasion, and the services of practically all the members of his "Lombardi, Ltd.," and "So Long Letty" companies, including Charlotte Greenwood, Walter Catlett, Leo Carrillo, Sydney Grant, May Boley and the "So Long Letty" chorus were utilized while the cast included Mr. Morosco and Franklyn Underwood.

The first act took place in a reproduction of the Morosco offices, in which Mr. Morosco played his own part, with numerous actors and authors having important comedy roles. The second act took the various applicants to the Morosco stage, where they are given an opportunity to rehearse and prove their various claims of ability. The last act was the second act of "So Long Letty," performed in blackface. The "So Long Letty" company were compelled to make the trip from Boston late Saturday night, returning in time for the show there Monday night.

Actress Sues for Salary

Josephine Whittell has begun suit against Raymond Hitchcock and E. Ray Goetz for \$3,300 for alleged breach of contract. The defendants at the same time filed notice of appearance. The plaintiff bases her action on a contract she says was made Nov. 1, 1917, "as an actress and prima donna to appear in 'Hitchy-Koo' at a weekly salary of \$300," said contract to continue to the close of the 1917-18 season. The complaint charges the plaintiff was "dismissed without cause or justification." "Hitchy-Koo's" tour closed April 27 last. Between that time and the ending of the contract Miss Whittell would have earned \$3,300.

Players Engaged

The Dolly Sisters have been engaged to appear in the Century Grove midnight revue, having been loaned by Weber and Fields until their production in which they are appearing hits New York in the late Summer.

W. C. Fields, comedy juggler, will be in the new Ziegfeld Follies.

Arthur Byron has been engaged by Selwyn and Company for Roi Cooper Megrue's new comedy, "Tea For Three," to be produced out of town, June 2.

Bert Williams has signed a contract with Florenz Ziegfeld for the 1918 "Follies."

Lynn Fontaine is appearing at the Bijou Theater as Mrs. Rockingham in "A Pair of Petticoats." This is the part formerly played by Laura Hope Crews.

George White and John McGowan have been added to the cast of the Century Grove Revue.

John Warnick is engaged with William Collier's "Nothing But the Truth" company.

Deaths

BASSETT.—Russell Bassett died at his home, 101 West Eighty-ninth Street, New York City, on May 8, of brain hemorrhage at seventy-two years of age. Mr. Bassett was on the speaking stage for fifty years and for the past six years had appeared in motion pictures. He was associated with Universal for three years and spent the remaining period with Famous Players. He is survived by a widow and a son, Alfred Arthur Bassett.

MAURICE.—"Mother" Mary Maurice, the best known "mother" on the screen, was buried from her daughter's home at Port Carbon, Pa., where she died on May 1. Mrs. Maurice for the past eight years had been a member of the Vitagraph Company. She was born in Ohio and was long on the legitimate stage before she entered the film world. Her stage debut was made with a stock company at the Grand Theater, Pittsburgh. The last picture in which Mrs. Maurice appeared was "Over the Top."

WINCHESTER.—Edwin N. Winchester, of Winchester and Claire, died suddenly May 10, after one day's illness in City Hospital, St. Joseph, Mo. Burial took place from his home, 268 Cortland Avenue, Syracuse, N. Y.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 25

Theater	Play	Date of Production	Number of Performances
Astor	Rock-A-Bye Baby	May 22	5
Belasco	Polly With a Past	Sept. 6	321
Bijou	A Pair of Petticoats	Mar. 18	80
Booth	Seventeen	Jan. 21	144
Broadhurst	Maytime		376
Casino	Fancy Free	April 11	52
Cohan	The Kiss Burglar	May 9	20
Cohan and Harris	A Tailor-Made Man	Aug. 27	340
Cort	Flo-Flo	Dec. 20	193
Eltinge	Business Before Pleasure	Aug. 15	336
Empire	Belinda	May 6	24
44th Street	The New Word (rev.)	April 5	99
48th Street	Man Who Stayed at Home	April 3	61
Globe	Jack o' Lantern	Oct. 16	254
Henry Miller	A Marriage of Convenience (rev.)	May 7	22
Hudson	Nancy Lee	April 9	55
Liberty	Going Up	Dec. 25	186
Lyceum	Tiger Rose	Oct. 3	276
Maxine Elliott	Eyes of Youth	Aug. 22	329
Morosco	Lombardi, Ltd.	Sept. 24	286
New Amsterdam	The Rainbow Girl	April 1	56
Park	Seven Days' Leave	Jan. 17	129
Playhouse	Little Teacher	Feb. 4	128
Plymouth	A Doll's House	April 29	132
Princess	Oh, Lady! Lady!	Feb. 1	133
Republic	Parlor, Bedroom and Bath	Dec. 24	180
Shubert	The Copperhead	Feb. 18	114
39th Street	A Cure for Curables	Feb. 25	104
Winter Garden	Sinbad	Feb. 14	120

PROJECTION OPERATION & EQUIPMENT

PICTURE ACCOMPANIMENT

Encouraging Signs—Mr. Cahan's Ideas—Carelessness of Players—More of Organ Needed

BY MONTIVILLE MORRIS HANSFORD

AS I HAVE often stated, one of the most encouraging signs of interest in motion picture playing, whether it be by piano, organ or orchestra, is in having men who are actually engaged in the work write to us and give their ideas and notions about playing; what constitutes good playing; what are some of the main faults, and the suggestion of a few simple remedies. Nothing gives me quite as much pleasure as to hear from players who have been giving motion picture playing a great deal of thought. It means that some day we will have better methods, better music and better men.

There is no doubt that the proper playing of pictures is somewhat of an art; or, I might say, a sort of inborn talent, just like good accompanists. Accompanying a picture is like playing for a singer, except that one has in a picture the real life mapped out where the singer only tells about it. This certainly makes picture playing doubly interesting.

FAVORS A SET OF RULES

I am happy to quote from a letter of Irving N. Cahan, organist in the Arcadia Theater, Philadelphia. He presents some very suggestive ideas:

"Why do so few 'make good'? The reason so many men and women fail to make good is because they do not take their work seriously. The earnest, sincere kind—sincere with themselves, their work, their employers, constantly on the search for new music, new ideas, on the alert at all times—succeed."

"Notwithstanding the fact that there are some few who may be prejudiced against rules, it is true that the necessity for some fixed guide is as pronounced in the playing for pictures as it is in mathematics, chemistry, or engineering. It should be remembered that while music is an art and not a science, the study of picture playing is a distinctly scientific matter. Rules are nothing more nor less than laws, and all laws may be broken under certain conditions. Realizing that the best way to secure a flexible, yet strong set of laws is to obtain the opinions of representative organists in our numerous theaters, request each one to present a set of ten rules, we will say, giving in condensed form the advice they would follow out daily in their work. With the opinions of these organists at hand an attempt could be made to make a composite set of rules indicating the points upon which most of the players agreed."

"For myself I might say that during my career as an organist, with an experience of about three years or more in picture playing, I have constantly been on the search for favorable compositions, pleasing to my audiences and as suitable as possible to the pictures—trying to express in music the thoughts presented on the screen. Only a genius can make quick decisions and be right three times out of five. However, my suggestion is this: learn all the fundamentals, work intelligently and industriously, be persevering and have enough will power to stick to it; don't watch the clock; be interested in your work—concentrate during every minute of your playing, systematize your work, do not repeat your composition too frequently,

analyze your picture, acquaint yourself with the various moods—take every opportunity to hear others. You will thus learn what to do and what to avoid."

Cultivate sight reading and memorizing; both are valuable aids to musical progress and any situation that is quickly flashed on the screen. Listen to your playing with mind as well as ear and make selections of the highest standard. Doing this, I believe the organist in any picture house will make good and succeed."

Mr. Cahan suggests one thing which I believe ought to prove a splendid experiment, and that is the gathering together of a short set of rules giving the main points in picture playing. These ought to be a valuable guide for many young players, and even for some of the older ones. Mr. Cahan rightly says that all rules may be broken under certain conditions, but just the same a general set of rules would be a sort of eye-opener to players. They would give confidence to the nervous player, and prove that the best players all use the same methods, or nearly the same, under the same conditions.

THEY DON'T GET THE PICTURE

It is a sad fact that many players do not take the work seriously enough by half. This tradition seems to have been handed down from the dark ages of the motion picture, when it was nothing more than a cheap form of pastime instead of an art. Musicians have not quite waked up to the fact that the photoplay has become a part of our art life and that it needs to be dealt with in much the same manner as the writing of a symphony. As a friend of mine recently said about certain players "they don't get the picture." They certainly do not. I listen time and again to pianists who are supposed to be drawing a fair salary, and they don't get within a mile of the picture; they play through scene after scene with a string of waltzes, all the latest rags and jazes; and when I hear these players I understand where all the professional copies go. They are right there on that piano rack.

Fortunately, organists are somewhat immune from the professional copy form of act, and we probably suffer less when there is an organ in

the theater. Publishers who issue organ music don't have to give it away. The professional copy habit has probably had a lot to do with lax picture playing. The young player thinks all that is wanted is some sort of noise, and as he has a good supply of professional copies on hand he puts down the loud pedal and goes to it. Real musical people prefer an organ, because it is a rare thing to find a piano player who pays much attention to the interpretation of the film, although I have heard a few. Of course, the piano is scarcely background enough to carry scenes of any great content. It goes well with comedies, but I even prefer an organ for those, although I know there are good men who differ about this point.

SOME MIGRATORY PLAYERS

I have noticed a slight upheaval of organists this spring; a sort of migratory instinct has taken hold of a few and they are skirmishing about, no doubt trying to locate in more desirable places. Managers need not take this too much to heart, or think that the organist dislikes his manager, for that is not usually the case. An organist tries his best to get at the instrument he likes; and that generally means the biggest organ. All theaters can't boast three and four manual instruments, and so the organist looks about him, keeping his

weather eye on an organ bench that commands four keyboards. The big organs are naturally the easiest to play, their mechanical accessories being worked out so that the organ will almost read your mind without much digital coaxing.

These remarks lead me to say that I believe the best organist ought to play the "relief" show. From my observations I have concluded that the organist who plays with the orchestra always has the easiest job. The reason is that some leaders do not like to be bothered with organ tones breaking in on their orchestral layout; and then there are sometimes no organ parts, one having to be written, and this takes time and work.

Many organists are not good players with the orchestra and upset things in ticklish places, with a consequent upsetting of the conductor. So the organist rests during the orchestral numbers. If the main player has the easiest job, it stands to reason that he does not work as much as the other man, and therefore rarely has the chance to show the organ off to the audience. I believe that the organs in the Broadway theaters should be made much more of in their playing with reference to the audience. There is no doubt that organ music is a novelty even in the big houses along Broadway, and it is not used half enough.

HARMONIOUS DECORATION

A Feature Sadly Neglected—Poor Color Schemes Have Bad Effect on Audience

HARMONY in decoration plays an important part in the successful operation of a theater. Nothing is more distressing to the senses than a color scheme which clashes. It is as important for a manager to obtain decorative harmony as to arrange correctly other details of motion picture presentation.

Why is so little attention paid to this feature? Why do exhibitors in the appointments of their houses neglect the appeal to the eye and concentrate their attention upon what is designed to please the ear? Thousands of dollars are expended to provide suitable musical accompaniment, while genuinely artistic decorations are represented by comparatively insignificant investments.

Many abuses exist in theater building decorations. In New York City a number of auditoriums are so mistreated that they produce a depress-

ing effect or an uncomfortable feeling among the audiences, and the box office receipts usually are affected likewise.

Several theaters have their auditoriums decorated in purplish colors. One entering a room which has purple as a prevailing color scheme unconsciously thinks of death. Can it be otherwise in a theater? Bad color combinations create a restless feeling in the constant theatergoer. The remedy lies in having the decoration properly done at the beginning.

LACK OF HARMONY THERE

A new theater in Boston was leased some years ago by a theatrical magnate. On inspection before taking it over he saw there was something wrong with its interior, and discovered it to be lack of harmony in the decoration.

He had advice from decorators, but found none of it logical. As far as the color scheme was concerned it looked fairly well, but something was out of balance. The building had a seating capacity of about four thousand, and to follow the advice he received meant the expenditure of thousands of dollars unless some one could tell him just what should be done.

(Continued on page 751)

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MOTION PICTURE TRADE DIRECTORY

AD-ITORIAL

— II —



THE MIRROR— Already at Work

IN LINE WITH the economic plan advocated by The Mirror for legitimate and vaudeville theaters to put on motion pictures during the summer months instead of going 'dark,' C. Floyd Hopkins, manager in Harrisburg of the Wilmer and Vincent interests, announces that—

FOUR HOUSES on this company's chain in Pennsylvania have accepted the suggestion in part, and possibly a fifth will do likewise. These theaters, the Majestic in Harrisburg, Orpheum in Allentown, Hippodrome in Reading, and Able Opera House in Easton, instead of closing entirely for the summer as in other years, will offer combined motion pictures and vaudeville.

OVER FIVE THOUSAND other theaters are facing this same problem of closed doors during the summer—the best answer is pictures; not only for the coming summer but for next year when transportation conditions will make road companies a very serious problem.


ALREADY AT WORK creating a new source of revenue for over five thousand theaters that otherwise would have closed their doors this coming summer.

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CAPT.
RICHARD COKE
Address care Dramatic Mirror

Edward Jose

Tells About The People
Of The Screen—Page 738

PERSONALITIES

T. O. Tuttle has succeeded Walter Price as manager of the Atlanta Exchange for Select Pictures Corporation. Mr. Tuttle was formerly Southern distributor for the George Klein attractions.

Charles Gessnick, manager for the Southeastern States for the Mutual Film Company, with headquarters in Atlanta, attended the convention of Florida Motion Picture Exhibitors at Daytona, Fla.

M. Milder, district manager for Select Pictures Corporation, whose headquarters are in Cleveland, Ohio, is visiting the branch offices in the Southern States and spent last week in Atlanta.

D. A. Poucher, of the home office staff of the Mutual Film Corporation, has left the executive offices, Chicago, on a visit to Eastern branch offices in the capacity of special representative. The first stop on his trip was at the Buffalo Exchange.

C. M. Franklin, of Select Pictures, who was directing Norma Talmadge, has been called into the service of the Government. From Select's New York office Austin Keough and Jerome Michael, of the legal department have gone to Camp Upton, and from the Pittsburgh branch Ed H. Good has joined the colors at Fort Thomas, Kentucky.

Harry Lustige, special Western representative for the Metro Pictures Corporation, with headquarters at Seattle, is in San Francisco on his quarterly trip around the western division of the Metro exchanges.

Nat C. Holt, who has been house manager for the Rialto Theater, is leaving for Stockton, where he will take over the management of the Kinema Theater for the Kehrlein Brothers.

Albert Acheson, general publicity bureau manager in New York of the Fox Film Corporation, has arrived in San Francisco to start a big publicity campaign for the Fox specials.

J. S. Woody, who was until recently Pacific Northwest General manager for Select Pictures, with headquarters at Seattle, has been promoted from this position to become Select Pictures' field manager. Mr. Woody will no longer have charge of any one branch or branches, but will travel among exchanges. Succeeding Mr. Woody, the Seattle Exchange will be under the management of H. B. Dobbs.

William J. Flynn, former Secret Service chief, visited Manager Ira M. Mosher of the Palace Theater in Buffalo, last week. The Palace is showing "The Eagle's Eye."

George D. Baker, manager of productions at Metro's west coast studios, was operated on for appendicitis last Sunday. He is improving rapidly and is expected to be discharged in a few days.

Francis L. Czachorski, who has been correspondent of *The Mirror* at Grand Rapids, Mich., has enlisted in the Naval Reserves, and for the present will be at Camp Logan, Ill. He asks that *The Mirror* be added to his accoutrement at Camp Logan, and later "over there."

Raymond B. West, Paralta director, is suffering from a broken arch in his left foot. Mr. West believes the fracture is due to weakness of the bone brought on by the constant use of his feet in driving his automobile. He is anxiously awaiting sufficient recovery so to undertake the production of J. Warren Kerrigan's next Paralta Play, "Toby," which he will direct.

John B. Reynolds, for the past seven years manager of the Alvin Theater in Pittsburgh, resigned on May 5. He will locate in New York.

Henry O. Gartner, chief auditor of the Crandall Amusement Company of Washington, D. C., has been made a captain and placed at the head of the disbursing section of the Ordnance Department in Baltimore.

Phil Kaufman, general sales manager of Regal Films, has just returned to Toronto after a six weeks' trip throughout Canada. He reports excellent conditions in the west of Canada, and adds that Quebec is the slowest for business.

H. Beaulne, the secretary of the Motion Picture Association of Montreal, has resigned. His successor has not yet been appointed.

Eugene Lefebvre, manager of the Crystal Palace Motion Picture Theater, has resigned to take a position with Pathe Film Company.

"Bull" Montana has enlisted in the Navy, to be rated as physical instructor for the submarine base. He will best be remembered as the athletic trainer of Douglas Fairbanks, with whom he worked in several pictures.

Allan Dwan, who has just completed the current Douglas Fairbanks-Artcraft picture, has been confined to his bed for a week. A sudden change in climate is said to be responsible.

H. P. Calloway, of the Cincinnati branch of Pathe is holding his place as star salesman out of more than one hundred employed by the house. M. G. Kronacher, of the New York branch, is in second place.

Benjamin Chapin has been honored by the Lincoln Memorial University of Cumberland Gap, W. Va., which has conferred upon him the degree of doctor of literature in recognition of his services in visualizing the life and character of Abraham Lincoln for posterity.

C. Lang Cobb, special representative of the Famous Players-Lasky Corporation, is in temporary charge of the Buffalo branch of Paramount, pending the appointment of a manager to succeed Daniel J. Savage, former manager.

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, spent the week-end in New York City, "just to clear his brain of the cobwebs," he said.

Earl Benedict, former booker for the General Film Company, later with the local Triangle Company's Buffalo branch, is now with the United Film Exchange.

Daniel J. Savage announces the formal opening of the new First National exchange at 145 Franklin Street, Buffalo. He was formerly local manager for the William L. Sherry Company.

Pearl White has been asked to Washington as the guest of the War Department to participate in a Government plan, the nature of which has not yet been made public.

Arthur Hyman, of the Don Masterplay Company has just completed a tour of the territory in which his firm operates, principally Michigan, and he reports phenomenal results in booking "Persuasive Peggy," with Peggy Hyland; "Raffles," with John Barrymore, and "The Whip."

Herman Rifkin, of Boston, was in town last week. One of his principal pieces of business was to close contracts with the Arrow Film Corporation. Another visitor to New York last week was Joseph J. Goodstein, of the Keystone Distributing Company of Philadelphia.

DIR. RELEASES

(Continued from page 745)

UNIVERSAL FILM
1600 Broadway, N. Y.
(The Bull's Eye)
Two reels—18 episodes—one every Sat.
First episode Feb. 4. Features Eddie Polo and Vivian Reed.
(The Lion's Claws)
Two reels—18 episodes—one every Sat.
First episode Apr. 1. Features Marie Walcamp.

SHORT SUBJECTS

GENERAL FILM
25 West 44th St., N. Y.
(Blue Ridge Dramas)
Two reels
The Return of O'Grady.....2000 ft.
Mountain Law.....2000 ft.
The Raiders of Sunset Gap.....2000 ft.
O'Grady Rides Alone.....2000 ft.
The Man from Nowhere.....2000 ft.
(Judge Brown Stories)
Two-reel comedy dramas.
Series of 20 stage acts, written and supervised by Judge Willis Brown.
Thief or Angel.....2000 ft.
The Rebellion.....2000 ft.
A Boy-Built City.....2000 ft.
I'm a Man.....2000 ft.
Love of Bob.....2000 ft.
Dogs vs. Dogs.....2000 ft.
The Case of Bennie.....2000 ft.

(O. Henry Stories)
Two or more reels—comedy-drama.
Features Mildred Manning, Patsy DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evert Overton, Chet Ryan, Walter McGrail.
Prod. by Vitaphone.
By Injunction (Chet Ryan, Patricia Palmer).....2000 ft.
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe).....2000 ft.
Lost on Dress Parade (Patsy DeForest, Evert Overton).....2000 ft.
Nemesis and the Candy Man (William Dunn, Miriam Miles).....2000 ft.
Rubiayat of a Scotch Highball.....2000 ft.
The Buyer from Cactus City.....2000 ft.
The Purple Dress (Agnes Ayres and Evert Overton).....2000 ft.
The Enchanted Profile (Agnes Ayres and Evert Overton).....2000 ft.
The Girl and the Graft.....2000 ft.
Sisters of the Golden Circle.....2000 ft.

(Rancho Dramas)
In the Shadow of the Rockies.....2000 ft.
Where the Sun Sets Red.....2000 ft.
Poverty Gulch.....2000 ft.
Bashful Buck Bailey.....2000 ft.
The Mating of Meg Malloy.....2000 ft.

(Wolfville Tales)
Clients of Aaron Greene.....2000 ft.
Cynthia.....2000 ft.
Tucson Jennie's Heart.....2000 ft.
The Coming of Fato Nell.....2000 ft.



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STEIN'S
FOR THE STAGE AND THE BROADWAY
MAKE-UP

News Items From the Coast

LOS ANGELES, CAL. (Special).—Charles Ray was easily the star of the baseball game at Vernon, Cal., last Sunday, between the team of the Fox studio and one made up of players from all the studios on the Coast. Charlie drove in the first run for his team, figured in a triple steal, as well as stole two bases. The game yielded a tidy sum for the Red Cross.

W. A. S. Douglas, president of the Diando Film Corporation, is in the East on business.

Eileen Percy, who made quite some stir with Douglas Fairbanks in "Reaching for the Moon," and other productions, has become a Bluebird star.

Charles Chaplin's first picture for the First National Exhibitors, "A Dog's Life," for four straight weeks at Tally's Broadway Theater in Los Angeles.

Viola Dana has gone East. Before going Viola auctioned off her Noah's Ark collection of pets. Has this been done before?

Some kind person gave Harry Edwards, the juvenile actor, a ukelele—and Harry does not appreciate it. Strange! Who should, could or does play the gentle ukelele if not a juvenile?

Victor L. Schertzinger, who plays the fiddle tolerably well and directs pictures "darned" well, has given new evidence of versatility by writing a play for Charles Ray entitled "A Nine O'Clock Town."

Gloria Hope, of the titian tresses that come way down below her knees when she stands up and drag on the floor when she sits down in the old arm chair, is at work with D. W. Griffith in the features being made for Arterraft.

GOVERNMENT HONORS HART

Neal Hart has been honored by the Government War Savings Committee, who presented him with the honor chevron for the good work he accomplished as chairman of the Universal Committee on war thrift.

Lloyd V. Hamilton, who has been so busy all his life that he missed many of the things usually indulged in by children, recently broke away from the Sunshine studio long enough to break out with a fine assortment of measles.

Ora Carew says that since she has been playing the wicked heavy in Pathe's "Wolf Faced Man" serial, nobody will photograph her in anything but a vamp pose. Just as soon as Ora gets ready to have any kind of a picture made, they drag out the tiger skin rug, peacock feathers, and other "wicked women" props and make her use them.

Norman Kerry, working with the Dorothy Phillips company, tried to turn over a new leaf one day last week, and get to the studio on time. In so doing he turned himself and his car over and spilled himself all over the road. Norman was not hurt, but the tardy bell was rung on him again.

F. S. Beresford has been appointed manager of productions at the Diando studios. Mr. Beresford was formerly associated with the Frohman interests, and is well known as a technical director and continuity writer.

Harmonious Decoration

(Continued from page 748)

The house had been designed by a prominent architect along cheap lines. There were three balconies supported by fifty narrow columns. The balcony fronts, box fronts and railings around the three tiers of boxes were of iron. The auditorium contains a five arched ceiling, shaping the walls on each side into five long, narrow panels. These columns, railings and balcony fronts predominated as soon as one entered the auditorium. They were in verdigris colors, with a greenish metal effect.

The architect had decided he must be true to his profession and treat iron as iron, no matter if the general atmosphere of the auditorium was spoiled! The red walls unbalanced the entire scheme.

The lessee was told that the quickest way to bring harmony in color was to paint the iron in ivory, allowing the columns to fade into the ivory tones of the ceilings. Other decorative schemes were introduced, but the essential of making the house presentable was the wiping out of the greenish treatment. Yet no one had previously been able to locate the trouble.

The auburn-haired girl will seek browns for her dresses; the blonde, blues and grays; the brunette, usually yellow or reds, and the white-haired young-old gentleman will invariably be found with a brilliant red tie. If you ask them why they choose those colors they cannot tell you, but they would feel deformed if they adopted colors for which nature did not form them. The fact is rarely recognized that each individual is a color combination to which endless combinations can be added, but all must be properly related.

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vs.

Promotion, Minus

EVERY exhibitor dollar put into the Affiliated plan must return one hundred cents with interest—not one hundred cents, less ten cents for promotion charges.

This is assured by the fact that the exhibitor's dollar is at all times under his own control—not under the control of promoters.

Not a dollar of his money is used to finance or promote the Affiliated Distributors Corporation. Every penny of it is kept intact in the depository of the exhibitor's own booking association.

The exhibitor pays a modest membership fee to his local booking association. This membership fee, together with those of his fellow exhibitors, is placed in their bank as a trust fund to guarantee to the producers the cost of his picture, plus a profit of twenty-five percent.

Plank No. 3

of the

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This membership fee is a small fraction of the amount many companies require as a deposit. Unlike most deposits, however, these funds draw interest while in trust.

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In return for this assurance of good faith, the exhibitor not only receives pictures on a definite price basis, but gets back fifty percent of all the money earned by the picture over and above its scheduled quota. Of the remaining fifty percent, the Affiliated gets twenty-five percent and the producer twenty-five percent.

The exhibitor is in no way obligated, save to pay for the picture which he selects, while he, in turn, is at all times protected in full.

Any booking plan, less secure, must invite speculation.

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Charles C. Pettijohn, General Counsel

1476 Broadway

New York

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WITH STAGE PLAYS & PLAYERS—PAGE 747

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REPORTS FROM MANY CITIES

ATLANTIC CITY.—According to the theorists, generations of playgoers are short lived and follow in quick succession. George V. Hobart and his collaborator, Herbert Hall Winslow, must have had this fact in mind when they utilized similar subject matter, the same number of acts and the general setting of Winchell Smith's famous play, "The Fortune Hunter," as the basis of "Just Around the Corner," which was introduced to an audience at the Apollo, May 9, as a vehicle for Marie Cahill. The heroine of the story is a woman played by Miss Cahill, who loses her fortune in New York, and is thrown on her only resource—a country store. The store is run completely out of stock, but is suddenly discovered to possess countless quantities of dry goods packed away, which are revived to suit the occasion. The store becomes rejuvenated in metropolitan style, and the successful business woman foils all the terrible attempts of her rival, the leading merchant and banker of the town, to make her village life unpleasant.

Miss Cahill retains her old and likable ways of voice and manner that appeal so strongly to her audiences, and in the last act interposes three songs with her companions actors for a chorus.

The plot developed in the prologue—that of the theft of a widow's only remaining money, by the promoter of a benefit—is never solved, though the promoter works side by side with the dupe of his schemes throughout the evening.

Hazel Turney, as a Swedish serving maid of the banker-merchant, who opposes the career of the heroine, received a most deserved appreciation from the audience. Among the cast were Joseph Conyers, as the village constable; Eugene Keith, in the role of storekeeper; Eileen Wilson, William Wadsworth, Wilson Reynolds, and Lorin Baker, while the audience found an old favorite of the local days of touring stock in Eugenie Blair, who was cast as the wife of the village's leading citizen, and whose disposition was extremely selfish.

GERTRUDE SIMONS.

BOSTON.—The Summer season is now a reality, for already three theatres have closed, and others will follow their example in the near future. The Copley is to remain open through the Summer, and the Henry Jewett Players will appear in a series of popular plays. It will be recalled that last Summer "The Man Who Stayed at Home" started on a career of success that continued for a period of twenty-seven weeks until the very end of the year. This Spring the Copley's patrons seem to enjoy farce, and "Charles's Aunt" is having a run that will terminate no one knows when.

Last week, May 12-18, there were no new plays, but "So Long, Letty," did a good business at the Shubert and at the Wilbur. Mr. and Mrs. Sidney Drew continued to please Boston playgoers in "Keep Her Smiling." At the Hollis, Alexandra Carlisle was seen in "The Country Cousin," final week; at the Colonial, "Toot-Toot," last week; Plymouth, "The Man Who Came Back"; Tremont, "General Post," last week. Current week: Wilbur, Mr. and Mrs. Sidney Drew in "Keep Her Smiling"; Shubert, "So Long, Letty"; Plymouth, "The Man Who Came Back." Motion pictures: Majestic, "Hearts of the World"; Tremont Temple, "My Four Years in Germany."

D. CLAPP.

CHICAGO.—Attractions for the week of May 19-25:

Auditorium: "Restitution" (film).
Blackstone: "Out There" (May 24, 25).
Cohan's Grand: Cohan's Revue (first week).
Cort: "Nothing But the Truth."
Colonial: "Tarzan of the Apes."
Columbia: Burlesque.
Garrick: "Getting Together" (first week).
Illinois: Dark.
La Salle: "Leave It to Jane" (capacity).
Majestic: Vaudeville.
McVicker's: Vaudeville.
National: Stock.
Olympic: "Hearts of the World" (big business).
Playhouse: Pictures.
Palace: "Doing Our Bit" (second week).
Powers: "Sick-a-Bed" (second week).
Princess: "Over There" (second week).
Studebaker: "Odds and Ends of 1917" (second week).
Star and Garter: Burlesque.
Woods: "Friendly Enemies" (capacity).

Wilson Avenue: Stock.
The Blackstone was lighted up May 24, 25 to house, J. Hartley Manners's play of the war, "Out There," by the all-star cast which has been made public. Top prices, \$5.
On Sunday night, May 19, Chicago saw "Getting Together," the stirring war

play, at the Garrick. Blanche Bates and Holbrook Blinn headed the cast.

On Monday evening, May 20, the bill at the Cohan-Grand changed the Cohan Revue, with Nora Bayes, Charles Wininger, and many others, following "The King."

"Some Show" was the burlesque offering of the Star and Garter Theater week May 13, with Edward Hayes as the star, which afforded him a splendid opportunity to display his ability. Barney Gerard is manager.

The Rialto bill for the week was headed by "Ocean Bound," a girl act with numerous songs and dancers.

At McVicker's, Ruby Dean made her plunge into vaudeville. She is known as "The Cabaret Girl." Guy D'Emery and company offered a comedy act called "Finders Keepers."

Mme. Sarah Bernhardt gave the only performance in America of "The Cathedral," at the Illinois Theater on Thursday afternoon, May 23. In this performance Mme. Bernhardt was assisted by her company and by her granddaughter, Mlle. Bernhardt. This was a charity entertainment.

The American Federation of Musicians held its twenty-third annual convention in Chicago week May 13, headquarters were at the Morrison Hotel. The event was ushered in by a flag-raising at Grant Park, Monday afternoon. A monster band comprising 500 players furnished the music.

"Cheating Cheaters" was the offering of the stock company playing at the Wilson Avenue Theater last week. "Inside the Lines," a war play, was the offering of the National Stock company.

Mme. Sarah Bernhardt remained over at the Majestic, week May 13. Frances Kennedy and others were on the bill.

"Yours Truly" departed from the Illinois, Saturday night, May 11, two weeks earlier than scheduled.

W. A. ATKINS.

CINCINNATI.—Keith's has been turned over to Summer vaudeville. For the week April 28-May 4, Henri De Vries' spectacular little production called "Submarine F.F." was headlined, and succeeded in attracting a great deal of attention despite the fact that it was practically the same thing seen earlier in the year in the Show of Wonders. It was particularly timely, however, during the final week of the Third Liberty Loan campaign, and he it said to the credit of the Keith management, a large sum of money was extracted from the audiences each day for patriotic purposes. Several thousand dollars in premiums on fifty-dollar Liberty Bonds auctioned from the stage was paid to the Red Cross the night I went, and close to one hundred dollars thrown on the stage in loose coins. Belle Baker was a hit in her catchy songs.

The Cincinnati May Musical Festival, founded years ago by Theodore Thomas, held forth May 7-11 at Music Hall, with Eugene Esaye as conductor, and a list of eminent soloists. Walker's company presents "Stop Thief" at the Lyric, May 5-11. Fritz Scheff featured at Keith's, same dates.

The Twenty-third Biennial May Music Festival was a record breaker May 7-11. Eugene Esaye as conductor was a great drawing card, and practically every performance was a sell-out. The Zoo Gardens, under the management of C. G. Miller, opened May 26.

WM. SMITH GOLDENBURG.

LOUISVILLE, KY.—The Lyman H. Howe's Travel Festival concluded a successful engagement at Macauley's, April 27, and the season at that popular house.

"Whose Baby Are You?" was the attraction at The Gaiety, week April 21-27, and it proved a strong and a pleasing one.

At the Mary Anderson Keith house, week ending April 27, "The Passing Show."

The Keith popular price National Theater offered Carlita and Howland and others, and the rural comedy, "The Village Tinker."

In a recent woman's parade here a feature item was little Miss Ann Letchworth Smith on a milk-white horse, as Joan of Arc. The little lady is a granddaughter of the late Colonel John F. Macauley, of Macauley's Theater.

CHARLES D. CLARKE.

RICHMOND, VA.—Thurston, the magician, with a finish and brightness in his new program for this season that he never before has shown, delighted capacity audiences at the Academy of Music week of May 6-11, with matinees May 8-11. The matinee performances were crowded with wide-eyed, open-mouthed, wondering lads and lassies who had the "time" of their lives. All of the movies are doing capacity business.

NEAL & McCONNELL.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Wednesday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Frisco, 20 June 1.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
COPPERHEAD, THE (J. D. Williams: N.Y.C. Feb. 18—indef.
DOLL'S House (Arthur Hopkins: N.Y.C. April 25—indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FAYERSHAM, William (Chgo. 9—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 25—indef.
KEEP Her Smiling (Richard Walton Tolly): Boston, April 8—indef.
LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
MANTELL, Robert: Calgary, Can., 23-25, Regina 27-29, Saskatoon 30-June 1.
NANCY LEE (Henry B. Harris, Est.): N.Y.C. April 9—indef.
PAIR of Petticoats (Messrs. Shubert: N.Y.C. Mar. 18—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
PETER Ibbotson (Messrs. Shubert): Chgo. April 15—indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.
ROBSON, May: Regina 20-22, Saskatoon 23-25, Winnipeg 27-June 1.
SEVEN DAYS' Leave (Lawrence Anhalt): N.Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SUK-ABED (Klaw & Erlanger): Chgo. 12—indef.
SKINNER, Ois (Chas. Frohman, Inc.): Pittsburgh 18-25.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
TIGER (David Belasco): N.Y.C. Oct. 3, 1917—indef.
PERMANENT STOCK
BALTIMORE: Auditorium.
BAYONNE: Strand.
BOSTON: Copley.
BRIDGEPORT: Lyric.
BRISTOL, Mass.: Hathaway's.
BROOKLYN: Crescent.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUFFALO: Star.
BUTLER, Pa.: Majestic.
CHICAGO: National.
DENVER: Denham.
DES MOINES: Princess.
ELMIRA, N.Y.: Momart.
EL PASO, Texas: Crawford.
FORT WORTH, Texas: Savoy.
GERMANTOWN, Pa.: Orpheum.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N.Y.: Samuel's Opera House.
LAWRENCE, Mass.: Colonial.
LINCOLN: Nehr: Oliver.

LOS ANGELES: Morosco.
LYNN, Mass.: Central Square.
MILWAUKEE: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ill.: Palace.
MONTREAL: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND: McDonough.
OKLAHOMA CITY: Palace.
PATERSON, N.J.: Empire.
PORTLAND, Ore.: Baker.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Orber.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SYRACUSE: Empire.
TRENTON, N.J.: Trent.
TROY, N.Y.: Lyceum.
TULSA, Okla.: Grand.
TORONTO: Royal Alexandria.
UNION HILL, N.J.: Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: D.C.: Pol's.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

BACK Again (Weber and Field): Phila., April 22—indef.
FANCY Free (Messrs. Shubert): N.Y.C. April 11—indef.
FLO Flo (John Gort): N.Y.C. Dec. 20, 1917—indef.
GOING UP (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HER Regiment (Joe Weber).
KISS, Burial (Wm. P. Orr and J. M. Welch): N.Y.C. 9—indef.
LEAVE It to Jane (Wm. Elliott, Constock and Gert): Chgo. Jan. 22—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
ODDS and Ends of 1917 (Jack Norworth): Chgo. 12—indef.
OH, Boy! (F. Ray Constock): Phila., April 1—indef.
OH, Lady! Lady! (Constock and Elliott): N.Y.C. Feb. 1—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.
SO Long Lately (Oliver Morosco): Boston April 15—indef.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 10, 1917—indef.
TOOT-TOOT (Henry W. Savage): Boston April 22—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—indef.
HILL, Gus: Camp Meade, Md., 20-22.

COMPANIES ARE INCORPORATED

Charters Granted to Nine New Motion Picture and Theatrical Enterprises

ALBANY.—The following newly-formed motion picture and theatrical enterprises were incorporated with the Secretary of State the past week:

Film Clearing House, Inc., New York City. To conduct a motion picture film exchange and bureau for the purpose of efficient and economical exploitation and distribution of motion picture films of all classes, and to deal in all accessories used in connection with the production of motion picture films. Capital, \$5,000. Directors: Byron Clark, Jr., Clarence M. Lewis and Herman Schlessinger, 55 Liberty Street, New York City.

"Sometime" Company, New York City. To produce and present Sometime theatrical plays, musical productions and motion picture offerings. Capital, \$30,000. Directors: Arthur Hammerstein, Hugh Grady and Alfred Beckman, 105 West Forty-second Street, New York City.

Renie Davies, Inc., New York City. To maintain theatres and provide for the presentation of plays, operas, vaudeville and burlesque attractions. Capital, \$5,000. Directors: Harry S. Hechheimer, Philip Kastel and Morris Rothstein, 220 West Forty-second Street, New York City.

116th Street Amusement Company, New York City. Motion picture and theatrical proprietors and managers. Capital, \$3,000. Directors: Isidore Edelstein, Pauline Edel-

stein and Annie Edelstein, 45 West 110th Street, New York City.

Hempstead Amusement Corporation, Hempstead, Long Island, theatrical and motion picture business in its various forms. Capital, \$10,000. Directors: Alfred J. Hudson, Edward Lavine and John Baptiste, Linbuck, Long Island.

Regan Amusement Company, New York City. Motion picture photoplays and dramatic productions. Capital, \$10,000. Directors: Elias Meyer, Charles Steiner and Alfred L. Harstin, 243 East Eighteenth Street, New York City.

Abbey Producing Company, New York City. To conduct theaters and produce plays and other stage attractions, also to engage in the motion picture business. Capital, \$1,000. Directors: Joseph F. Moran, Lyle D. Andrews and Marcus E. Joffe, Vanderbilt Theater, New York City.

Grand Street Theater Corporation, New York City. Theatrical and motion picture managers and proprietors. Capital, \$1,000. Directors: Louis Goldstein, Carrie Goldstein and Elias Mayer, 207 West 118th Street, New York City.

Combined Arts Pictures, New York City. Motion picture films and machines, and to conduct a booking agency. Capital, \$100,000. Directors: Eugene B. Sanger, Walter E. McDonnell and Leo McLaughlin, 222 Riverside Drive, New York City.

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In His Best Comedy
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Tel. 1476 Bryant Evs. 8.30. Mat. Wed. & Sat.

Marjorie Rambeau

in Eyes of Youth

BIJOU Theatre, 45th St., W. of
B'way Phone Bryant 430.
Evs., 8.45. Mats. Wed. & Sat. 2.30.

A Pair of Petticoats

By Cyril Harcourt
With
Norman Trevor—Lynn Fontanne

CASINO 39th St. & B'way. Evs.
8.15. Mats. Wed. & Sat. 2.15.

A JOYOUS HIT CHARLIE DARLTON

CLIFTON CRAWFORD

in FANCY FREE
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Important Notice To:

**Vaudeville Artists
Dramatic Artists
Theatre Owners**

**Photo Play Artists
Musical Comedy Artists
Theatre Managers**

THE men and women of our profession have been entrusted with a great responsibility in the American Red Cross War Fund Drive, which opens on May 20th and continues until midnight, May 27th.

Recognizing that our profession is the most potent agency to reach the hearts of the people and stir them to deeds of patriotism and generosity, the managers of this great drive have assigned to us the work of gathering millions from the masses during that week.

We accept the responsibility and hail it as a great opportunity for patriotic service.

Let every man and woman of our profession, every artist and every manager, join hands to send a horde of dollars to supply loving care for our fighting men and to heal the wounded of "No Man's Land."

Let us give generously our own money and our time and labors to collect the money of the millions with whom we come in daily contact.

If we are to measure up to the traditions of our profession and fulfill the trust which President Woodrow Wilson and his fellow officers of the American Red Cross have placed upon us, we must have the united, one hundred per cent cooperation of every man and woman of the stage and pictureland.

The Red Cross managers, in giving us this opportunity and this responsibility, recognized that the great-

est efficiency and the greatest sums of money to be collected would result from our unified efforts.

Therefore, the Allied Theatrical and Motion Picture Team was created, and to that team, exclusively, was entrusted the work of raising money from the members of our profession, its allied industries, and the million or more people whom we daily entertain in the theatres of this city.

The Red Cross managers have placed this responsibility upon us and have asked that the men and women of our profession stand unitedly behind our own team.

It has been agreed that the best interests of the great cause for which we are all working will be served if all benefits and all efforts to raise funds through the aid of our profession are handled exclusively by the Allied Theatrical and Motion Picture Team.

We ask all members of our profession, in the interest of efficient work, to adhere strictly to the terms of this agreement. We ask you to give every hour of your time, every ounce of your effort, from now until the end of the Drive, so that we may send a message to the President of the United States, and to the hundred million people of this nation, that we are the most powerful agency of the land in carrying on patriotic work, and that we are "one hundred per cent essential" in the hour of our country's need.

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